FLORENTIN SMARANDACHE

OUTER-ART (VOL. III)

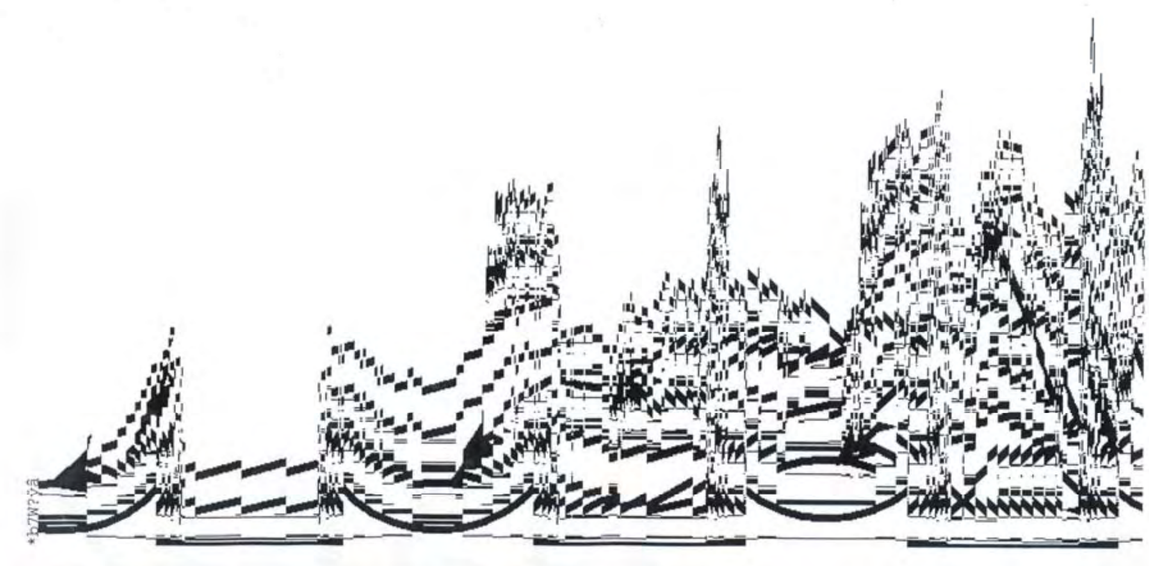


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OUTER-ART

Vol. III

= prints, sculptures, and digital works =



New York City

2006

The outer-painting on the first cover represents "Wild Thing 6" by the author.

The outer-drawing on the first page represents "New York City" by the author.

This *outer-art album* can be ordered in a paper bound reprint from:
Books on Demand
ProQuest Information & Learning
(University of Microfilm International)
300 N. Zeeb Road
P.O. Box 1346, Ann Arbor
MI 48106-1346, USA
Tel.: 1-800-521-0600 (Customer Service)
http://wwwlib.umi.com/bod/

Many books can be downloaded from the following **Digital Library of Literature**:
http://www.gallup.unm.edu/~smarandache/eBooksLiterature.htm

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Contents

Digital Outer-Art
&
Paradoxism

(forward)

After the publication of first and second outer-art albums (in 2000 and 2002 respectively) a third experimental outer-art album resulted that was digitalized from the beginning.

Paradoxism is a vanguard movement in literature, art, philosophy, science, set up in 1980's as an anti-totalitarian protest, and based on excessive use of antitheses, antinomies, contradictions, parables, odds, paradoxes in creations.
While "Outer-Art" is a movement set up in 1990 as a protest against, or to ridicule, the random modern art which states that everything is… art!
It ironically called for an upside-down artwork: to do art in a way it is not supposed to be done, i.e. to make art as ugly, as silly, as wrong as possible, and generally as impossible as possible.

I am interested in all kinds of experiments and attempts, in pre-artistic and post-artistic work, in procedures and anti-procedures of creation and non-creation:
hypallage, antilogy, oxymoron, antithesis, contraposition, enantiosis, parallelism, allusion, pronomination, kenning, contrast, opposition, argument ad hominem, affixe, metalepsis, parabole, digression, expolition, synecdoche, argument a contrario, climax, auxesis, comparaison, aporia, dubitation, addubitation, asyndeton, dialysis, aposiopesis, reticence, silence, gradation, synasthesie, epanorthosis, hyperbaton, enallage, subversion, metonymy, catachrese, transferred epithet, psynonymy, alliteration, homophony, homonym, apposition, synonym, antanaclasis, polyptoton, anaphore, inversion, diversion, parison, prosiopesis, isocolon, antimetabole, apostrophe, anruf, suspension, interruption, acyrologia, amphibologia, anacoluthon, anastrophe, mycterism, tautology, reduplication, simile, hyperbole, … etc. etc.

Outer-Art ridicules the random modern art where anything could mean… art! Yet, paradoxically, outer-art tries to create art from everything!
See below its principles / anti-principles and various opinions by the author or by other people about contemporary arts and literature:
unpleasant, defeated, indignation, disappointed, non-reproducible art;
give up using the "official" art, which is art of powerful people;
paradoxism in social movements;

- robotic arts, computer games, cyber-sex, nanobytes regarded as arts;
- art of pure nonquality;
- contentless, insensitive, tricky, insincere, unmotivated artwork, unsupported feelings!
- artwork doesn't mean make ups!

- art without limits, without conventions, without criteria;
- art mixed with everything, especially with science; anti-art, not-art, outer-art becomes the art of the future;
- are we now in a post-postmodernism or ultra-modernism?
- recycling the classical art towards a modern one;
- marginal, unwanted, disabled, rejected art from sick, perverted, unknown people with plagues...

art made by animals and plants;
- art made by wind, snow, rivers, rain, flood, storm, tornado, cyclone, thunderstorm, etc.;
- sculpture made by a falling airplane, falling tree, a deriding train, etc;
- fruits and vegetable, food in sculptures / paintings, that can be eaten by visitors of the gallery;
- outer-architecture;

- works of an avant-garde nature, with a great deal of symbolism and free form [C. Ashbacher];

Kinder Art = art for children and for adults with disabilities;
Aboriginal Art = art made by aboriginals;
- Museum of Bad Art ["art too bad to be ignored"] in Boston;
- Inuit images = images from Eskimos (a group of native people inhabiting area from Greenland and East Canada to Alaska);

- Recycling Art (in Bruxelles, Belgium);
- Mail Art;
- Body Art;
- the period of "NO ART" with Boris Lurie, Seymour Krim, and others;
- incorrect art;

- Why the same painting ["Egg" + "Cosmos", Outer-Art, Vol. II] repeated in one of my (outer-)albums? Because art is ambiguous, polyvalent, complex… so every person perceives, interprets, and understands it differently…

- we learn how not to listen to good sense nor to classical logic;
non-thinking;
the uncommon is very common;
inconsistency;
non-constructive argument;
- contra-art or counter-art;.
against nature;
- my job in outer-art is to ask unanswerable questions;
- outer-art is the failure art.
- antipathy for the art;
art is a lie [Mr. Coleman];

bad art is good for outer-art;
to analyze the un-analyzable, to art the un-artistic;
- de-sacred sacred art;
- spontaneous creation;
- awards to be given to the silliest, stupid, worst, valueless, awkward, indolent, dolt, etc. artworks!
- against police in art!

History of culture means the hegemony of powerful people on the dead bodies of weak people; reject it!

From a 2D-canvas the image is extended to a 3D-panorama, or from a painting to continue to a sculpture, this being a painting-sculpture hybrid…
[Jane Becker, Gallup galleries, New Mexico, 1 March 2003: real 3D rocks set/glued near other 2D rocks painted on canvas]

Regarding Escher and J. L. Teeters' famous tessellations, based on plane symmetry groups which generate geometric patterns, I would propose a generalization to 3D-space symmetry groups and make *sculptural tessellations*.

My outer-art contradicts some modern art where anything was taking for... art! That's why I took the opposite principles and styles of making art... an upside-down creation...
I thought at creating an award for the worst art every year! You know, Ms. Lonnie Pierson Dunbier [editor of AskART.com website], sometimes the ugliest canvas might attract more visitors than the best!

I was fascinated by exotic, unknown, by the opposite to the official art and literature and science… because the official ones are manipulated by certain groups though political and ideological motivations and by artistic and cultural propaganda.

"Plato perceived the visual arts as inferior to all others because the visual arts relied upon illusion and "imitation". In India the visual picture (Yantra) is meaningless without the vibration (Mantra) and they tend towards declaring music as the supreme art.
(…) It took centuries for painters to establish themselves as *Pittori* and not as mere *Artifici* (imitators). The visual arts seem to have a humble history in spite of their fantastic impact." [Claudia Avila, 2002]

In Hinduism the divine trinity is formed by Brahma (which represents the essence of the universe), Vishnu (the Preserver), and Siva.
The last one, Siva (or Shiva), is the Hindu God of destruction and reproduction, of beginning and ending, of creation and annihilation in the same time; it's a unity of contraries, actually God and Evil simultaneously.

One poem in my "Le Paradoxisme, un nouveau mouvement littéraire" is written mixing two languages: Romanian + French, my style to mess up and experiment in any possible and impossible way!

I agree to the fact that paradoxism naturally exists and is produced by the folklore, but in some cases it does not have too many paradoxes. [Mircea Monu]

Practically the negative information appears in cold fusion, where the results' reproducibility is extremely bad, i.e. you work in quasi identical conditions and obtain very different results! It is a field of paradoxes. [Peter Gruck]

I bought first time when I came to America (1990) a booklet by Edward Lear on limerick and non-sense and I was fascinating.
When in Morocco (1982-4) and Turkey (1988-90), I wrote and published two books in French language (in Morocco and respectively in France) that you can find (scanned from the paper version) online at:
www.gallup.unm.edu/~smarandache/eBooksLiterature.htm,
called: "Le sens du non-sens" [The Sense of the Non-Sense]
and "Antichambre / Antipoésies / Bizarreries" [Anterooms / Antipoetry / Oddities],
they are based upon upside-down interpretations of *language clichés*, i.e. many figurative French expressions are interpreted in a proper way, or against the grain/nap.
As an example I can come up with in English is the following paradoxist verse:
"An evening in the morning of my life..."
where 'in the morning of my life' actually means in a figurative way 'at the beginning of my life', but herein there is an opposition between 'evening + morning'.

Feng Liu: Does object-poem refer to sensation or object?
Florentin Smarandache: Object-poem refers to an object. Sensation-poem refers to a sensation.
FL: Is "nothing" a poem?
FS: Can be.
FL: Is there a nice poem when I am hungry?
FS: The poems are not only nice, but mad, sad. When you're hungry is not a nice poem, but it is a poem too.
FL: If there is, does it really work? Why do you call it a poem?
FS: Because it is like a brut poem, not processed / distorted by language and words. Everyone in any language can understand / feel it.
FL: Is it the different aspects of nature? How about volatile sensation? Then what do you find the "Topic to Xilin Wall" (<A> implies <antiA>)?
FS: That's true too.

"Hoppentosse" [in German] is a kind of poetry, which uses words in an ungrammatical manner [Bernd Hutschenreuther].

Adrian Lesenciuc speaks about Poetry-Möbius in „Spaţiul topologic al poeziei româneşti" (Topological Space of Romanian Poetry).
We can extend it to *Art-Möbius*, say painting on a surface which has only one side, or *Art-Klein-bottle* (drawing or making collages on a closed surface which has one side and no interior), or *Art-Thorus*, or any unconventional surface.

Now multimedia poetry / art / literature are emerging.
Tamara Laï from Liège (Belgium) designed the "Solenoïdes" (2002), cyber poetry, consisting of texts, music, computer programs, shockwave movies, moving images, interactive multimedia.
"Certains "Solenoïdes" comportent des éléments (...éclairs lumineux émis régulièrement ou de la présence de motifs géométriques contrastés, répétitifs, statiques ou oscillants...) susceptibles de provoquer des malaises chez les sujets prédisposés, dits photosensibles ?"
"Tamara Laï turns in 1993 to the digital techniques and the writing of news, tales and poetry, illustrated (CD-ROMS). Since 1997, she centers her researches on Web Art (sites, chat_and_cam performances, videoconferences), and especially on the creation of networked collective spaces: (with the cooperation of more than 200 international artists)."
"This is a non-linear narration : no beginning no end nor chronology. Turn the pages one after one, or open several windows at the same time, according to the capacities of your machine. Play with, associate the ideas freely, the history builds itself, never the same..." [Tamara Laï]

"Hey my Friend What's the Matter?" is a net piece by Pino Boresta. The project combines established art strategies, such as documentation of a past event (photo stills), performance (the actual act that was photographed), and user interactivity (visitors to the site being invited to contribute an opinion)." [Pino Boresta, Italy]

"<High art versus public art> is losing its meaning, everything can be deconstructed and reevaluated. Crisis in cultural identity lies due to technological development - globalization and virtualization. Boundaries between art, literature, science etc. are vanishing or melting to each other - to <Hypermedia freedom>. New conceptions of art are based on information exchange and interactivity. Cultural elites are losing their positions ... to computer networks.
<Outsider artists> are in demand.
<Netizen> as someone who lives in the 'Net': either human or not, either existing in RL (real life) or not, either constructed of one person or not."
[Tiia Johannson, "Marginal Status in Digital Art", MFA Thesis, 1997, Estonia]

"A fusion between media-art and culture club formed the Visomat Inc. (Berlin), which utilize industrial systems of surveying, with the aim of visualizing the music. A mixture of noise, heavy beats, slow and odd voices, abstract images, electronic music, video. Multimedia Installations." [Recyclart News, 09 April 2003]

Not only arts are contradictory, but science too. A great innovation and achievement named "ketuo science" (*study* or *–sophy*, maybe *extenics* in English) by Chinese researchers [mainly Wen Cai] on **contradictory mathematics** includes a paradoxism in science, developed for 20 years and proved by the Chinese Academy of Science to be among the greatest innovations in the history of the world.

In modern logics many Boolean principles do not apply any longer.

Let’s consider <A> an entity, <nonA> what is not <A>, and <antiA> the opposite of <A>. What is neither <A> nor <antiA> is called <neutA> (neutrality). If <A> has vague / imprecise / not-well-defined boundaries, then we don’t know where <A> ends and <nonA> starts, hence we may have:
<A> ∩ <nonA> ≠ ∅ (i.e. <A> and <nonA> have a nonempty common part).
Even <A> at time t is different from <A> at time t+1. These are not non-logical statements, but they reflect a certain reality. Especially the Sorites paradoxes are in this category.

What is art and what is not art? [Andrée Lemieux]
Their frontiers are not clear. Whence <A>rt and <nonA>art intersect!

We incorporate non-artistic ideas into artistic ideas, we have some non-artistic ideas transformed or reinterpreted as artistic ideas. In neutrosophic way: a part of <Non-A> becomes <A>.

"By translation one falsifies" - I mean it’s not possible to absolutely render the exact feeling or the exact nature in arts (this happens in concordance with the Buddhist believes).

'The ‘cars jingling on the street' is a "modern installation", 'peasants mowing' a "crayon", inspired from the village life, from nature, from peasants.

Examples of:
- *art-phenomenon*: the thunderstorm in a port, the rain, the fly of a rocket, etc.
- *art-(soul) states*: the way you manifest your anger, my joy of thinking, your wife's desire to watch TV, etc.
“The immaterial artistic productions are defined in terms of free mind” or “to consider the work of art like the work of mind”. [Alexandre Gurita, Biennales de Paris, 2004]
- *art-found-thing*: my computer, a tree, a park, a building, a city.
Each of them is a unique creation. The thunderstorm in a port is a kinetic art by itself; your anger can be artistic too; my computer is a modern canvas on my retina.

Thus painting, sculpture, poetry, theatre - all exist in nature, already fabricated.
Yes, the asphalt of a street is a painting; the grass in the park is a drawing; the Himalaya Mountains are a natural impressive sculpture; a river is a kinetic one; etc.

Through "artistic inter-textualism" an art is penetrated in order to form another art, like in neutrosophy mixing <A> with <Non-A>, and even more: <A> with <antiA>.

Outer-Artist Florentin Smarandache
13 January 2006

OUTER-MURALISM

[found and processed graffiti]



Outer-Mural 1



Outer-Mural 2



Outer-Mural 3



Outer-Mural 4



Outer-Mural 5



Outer-Mural 6



Outer-Mural 7



Outer-Mural 8



Outer-Mural 9



Outer-Mural 10



Outer-Mural 11



Outer-Mural 12



Outer-Mural 13



Outer-Mural 14



Outer-Mural 15



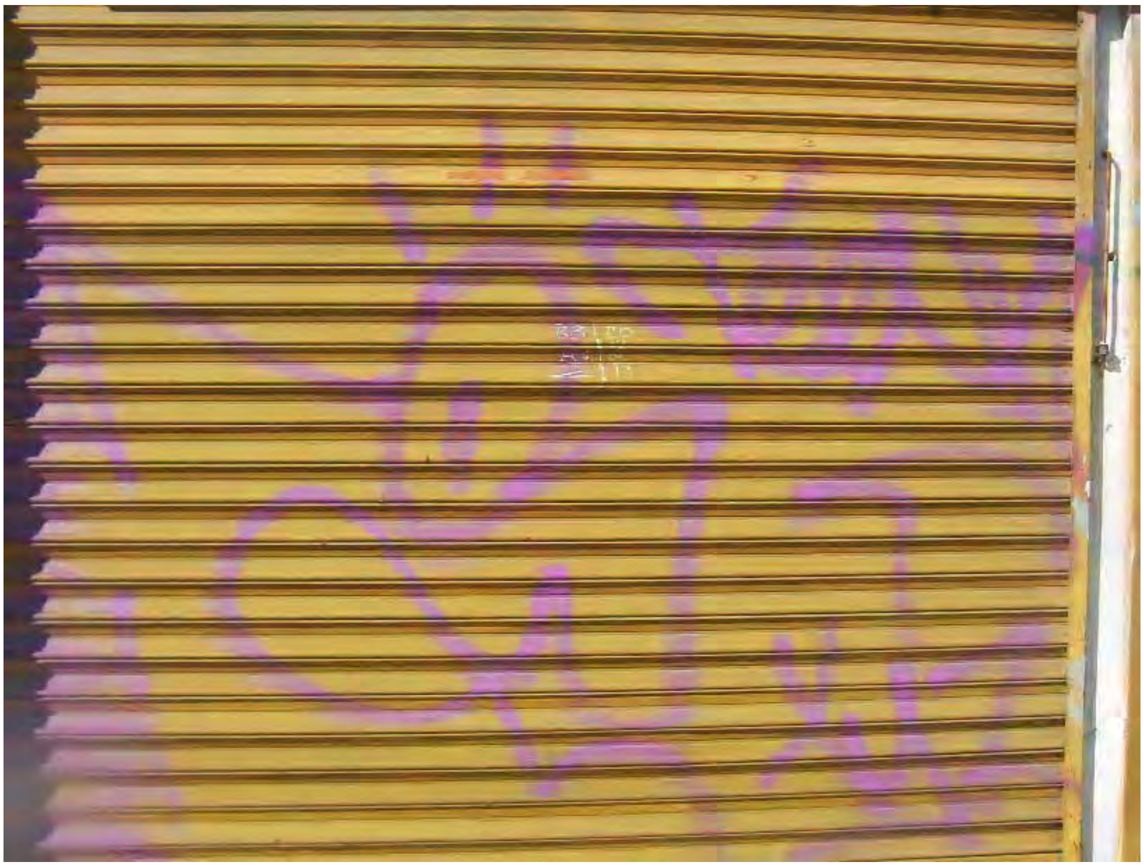
Outer-Mural 16



Outer-Mural 17



Outer-Mural 18



Outer-Mural 19



Outer-Mural 20



Outer-Mural 21



Outer-Mural 22



Outer-Mural 23



Outer-Mural 24



Outer-Mural 25



Outer-Mural 26



Outer-Mural 27



Outer-Mural 28



Outer-Mural 29



Outer-Mural 30



Outer-Mural 31



Outer-Mural 32



Outer-Mural 33



Outer-Mural 34



Outer-Mural 35



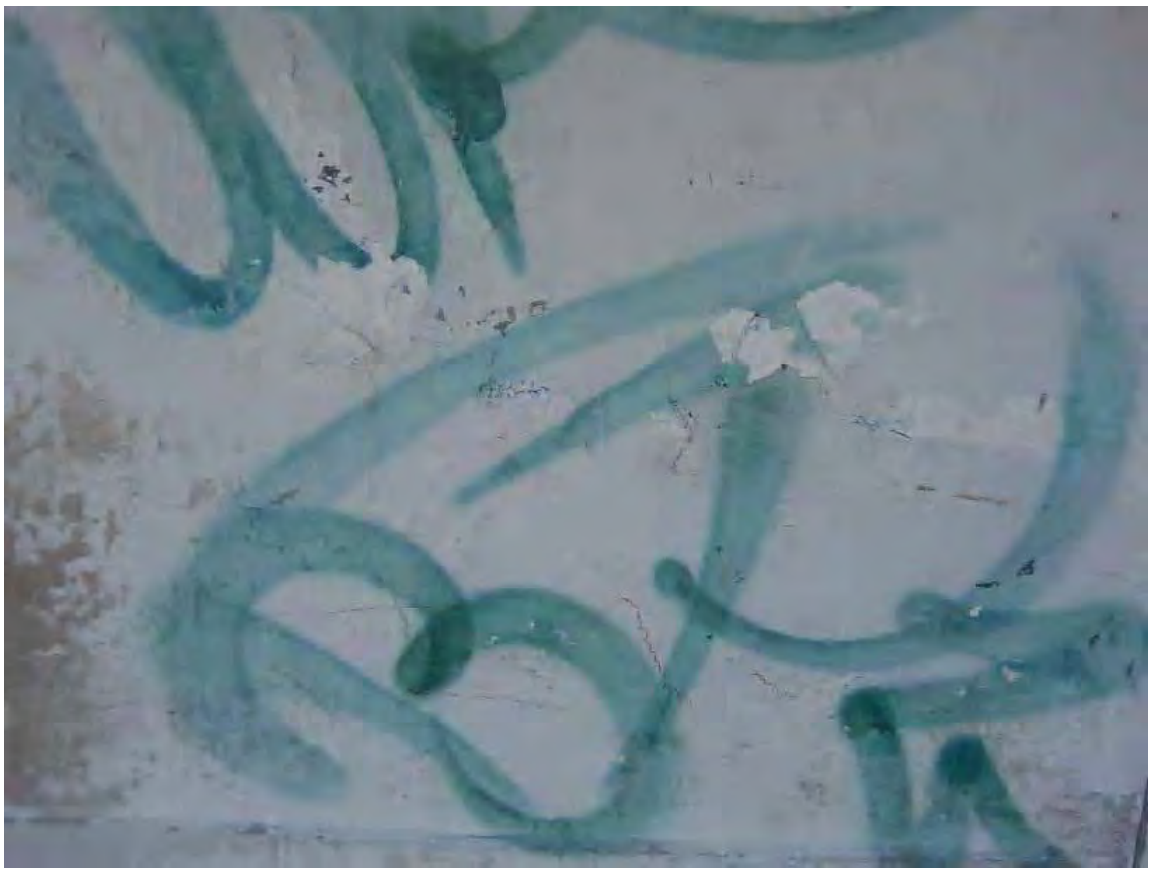
Outer-Mural 36



Outer-Mural 37



Outer-Mural 38



Outer-Mural 39



Outer-Mural 40



Outer-Mural 41



Outer-Mural 42



Outer-Mural 43



Outer-Mural 44



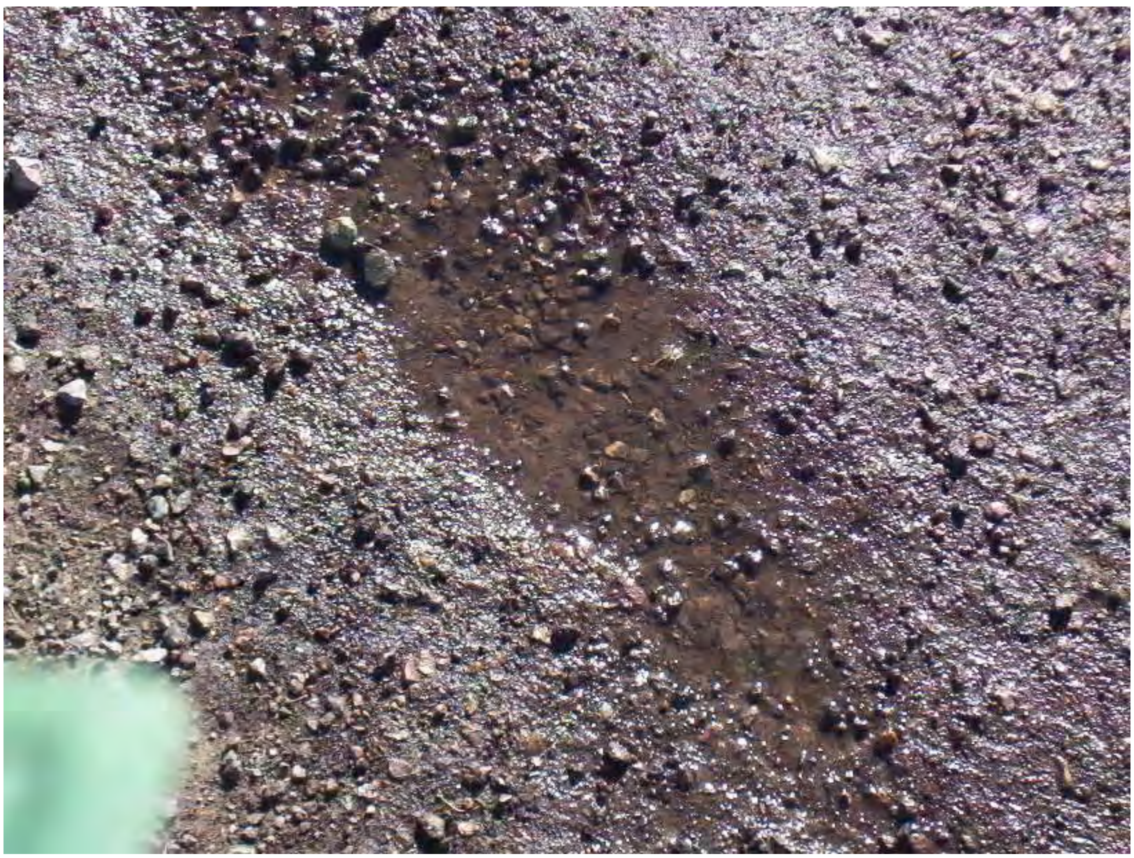
Outer-Mural 45



Outer-Mural 46



Outer-Mural 47



Outer-Mural 48



Outer-Mural 49



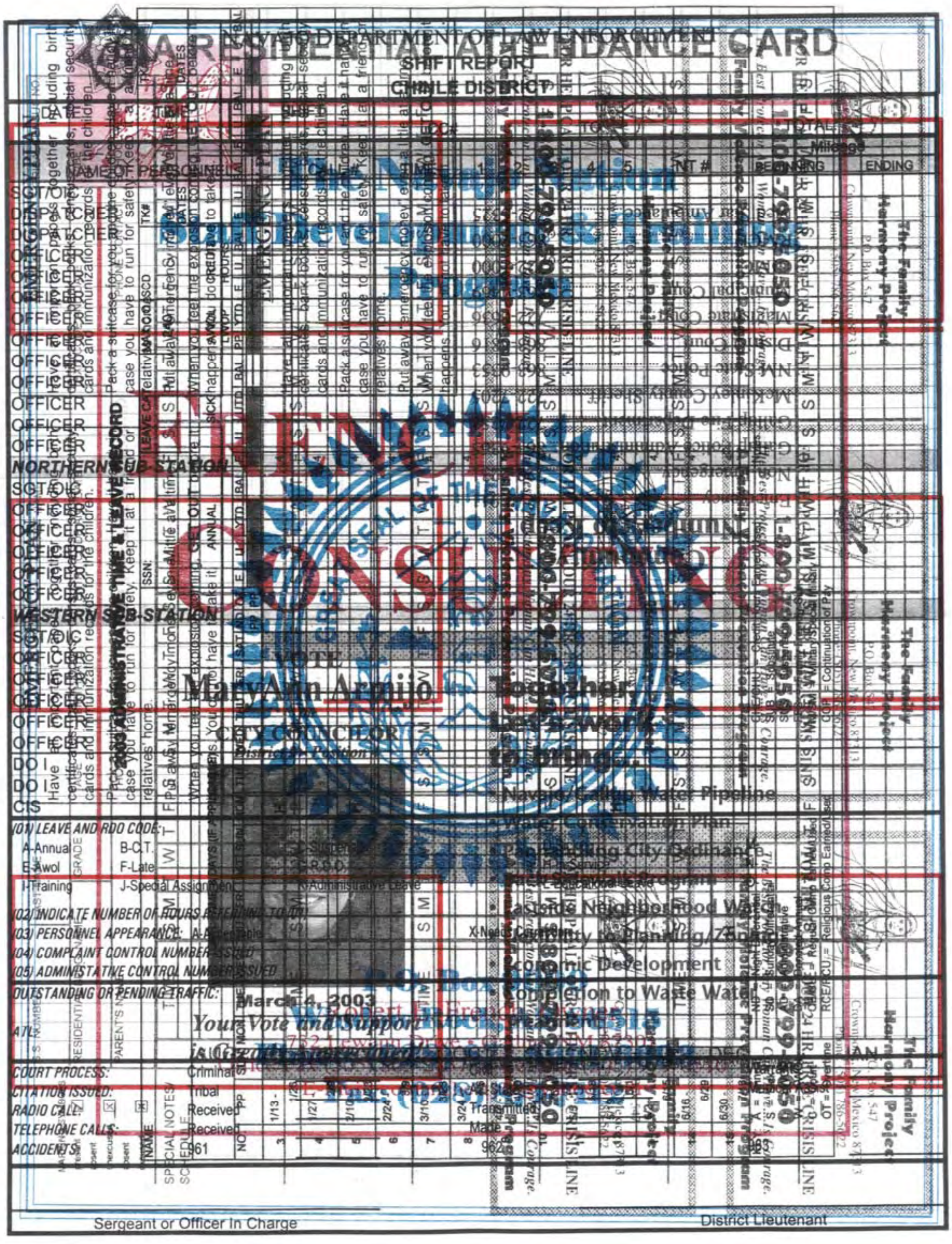
Outer-Mural 50



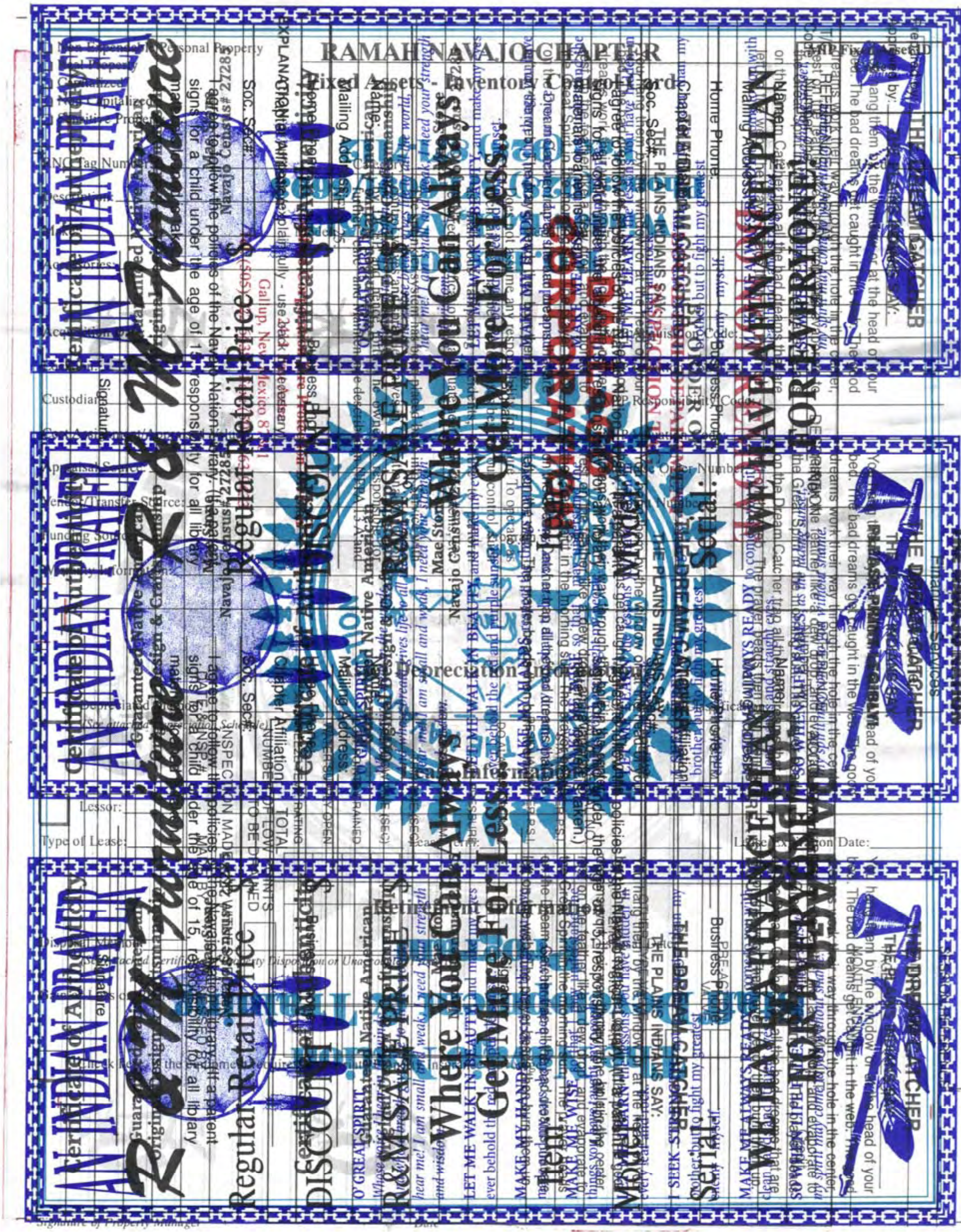
Outer-Mural 51

SHINING STARS

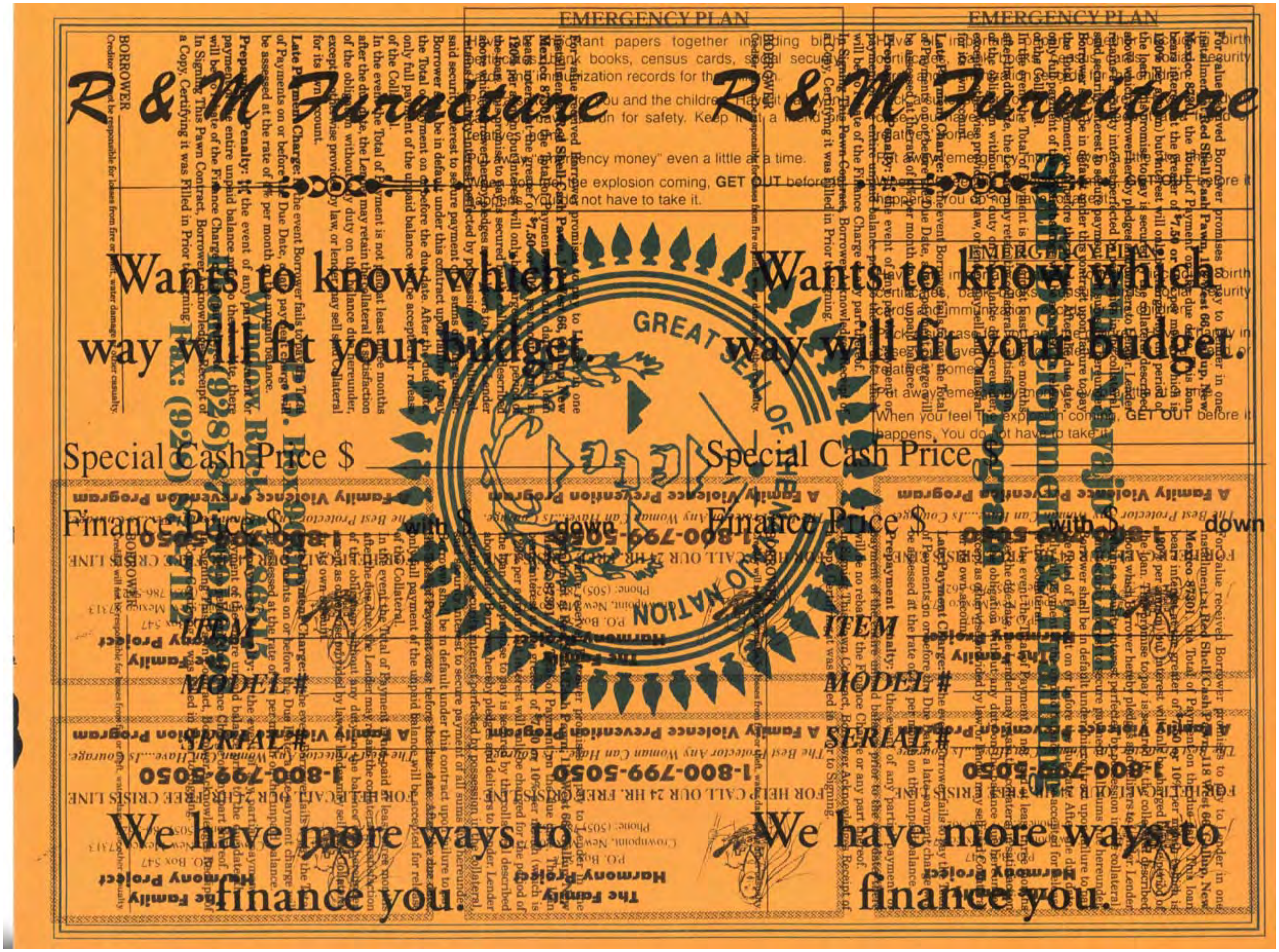
(outer-works)



Shining Star 1



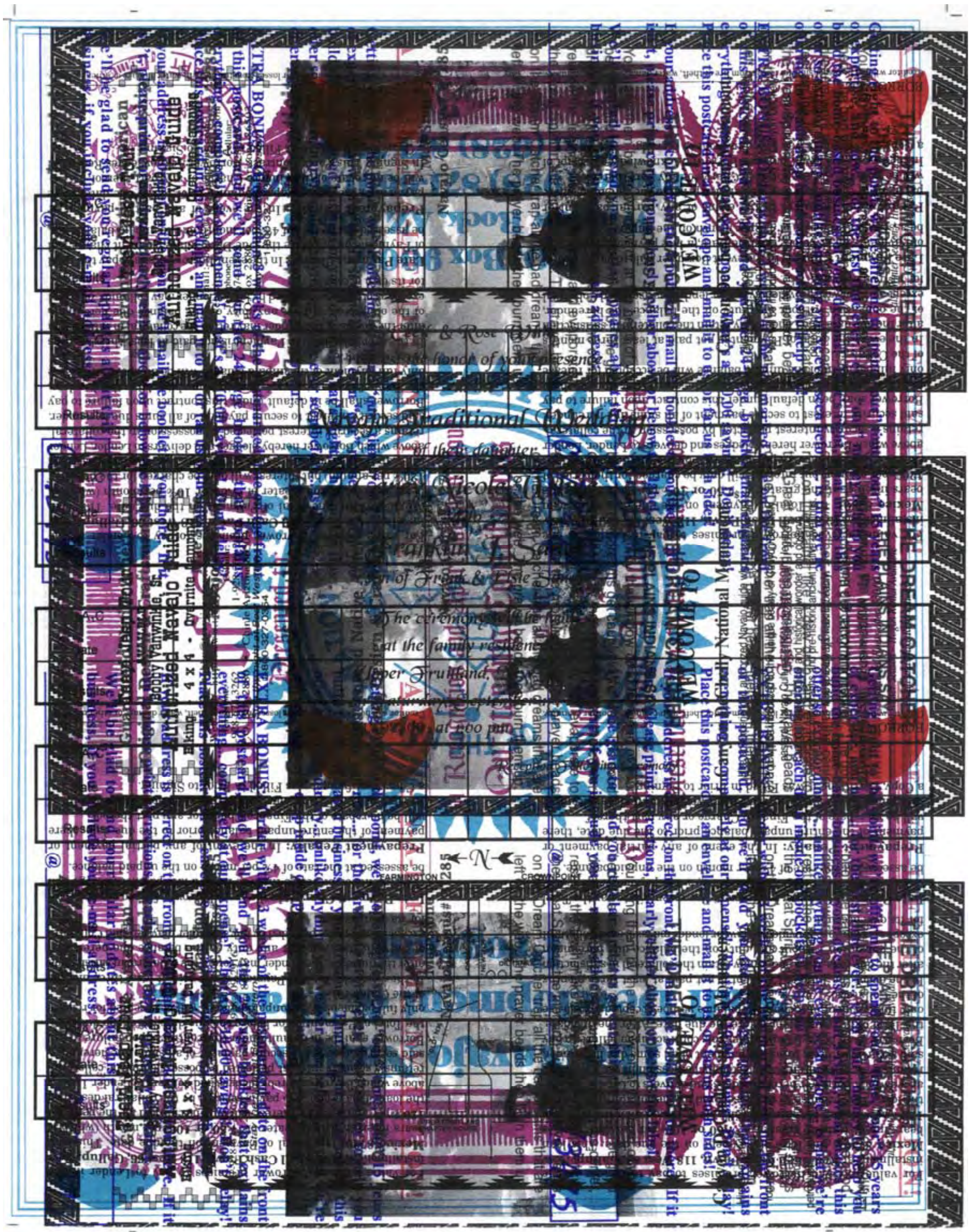
Shining Star 2



Shining Star 3



Shining Star 4



Shining Star 5

CERTIFICATIONS OF COMPLETITION

(outer-works)



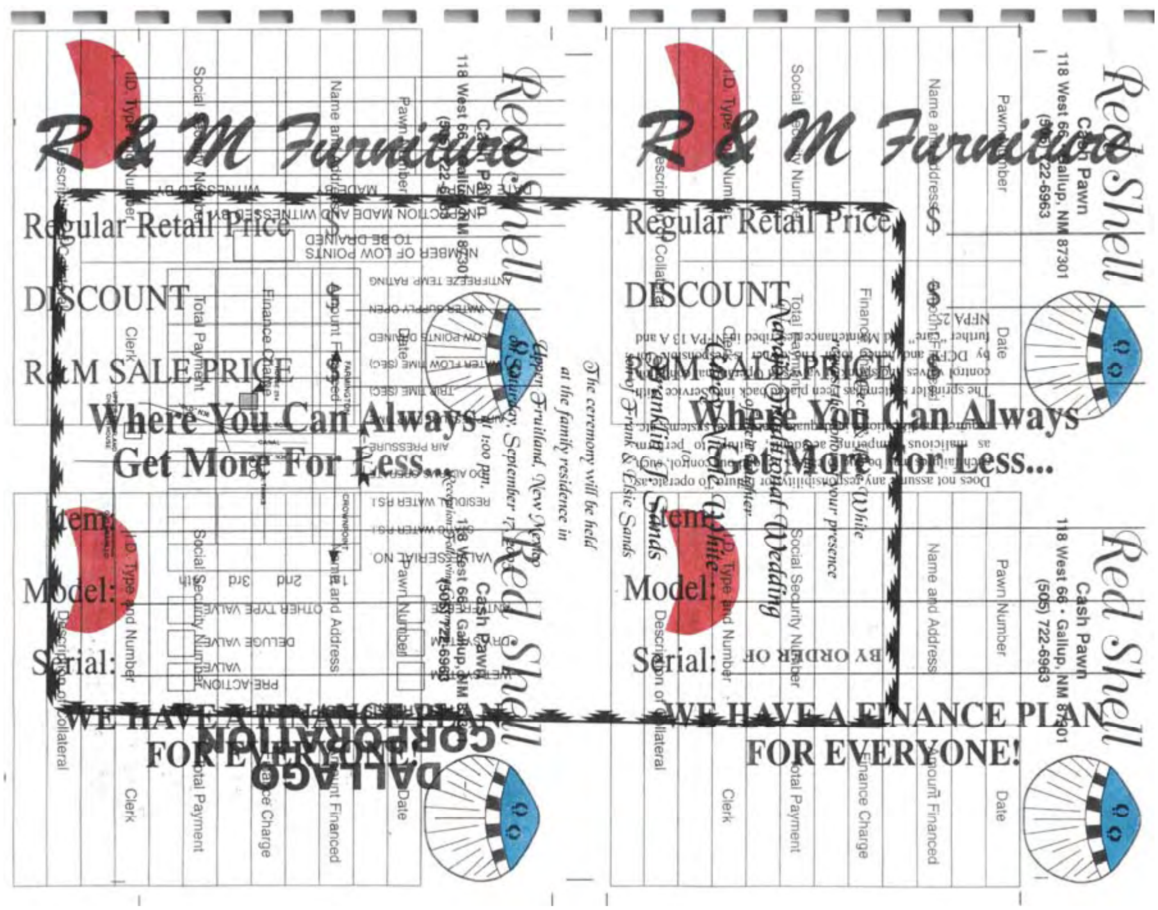
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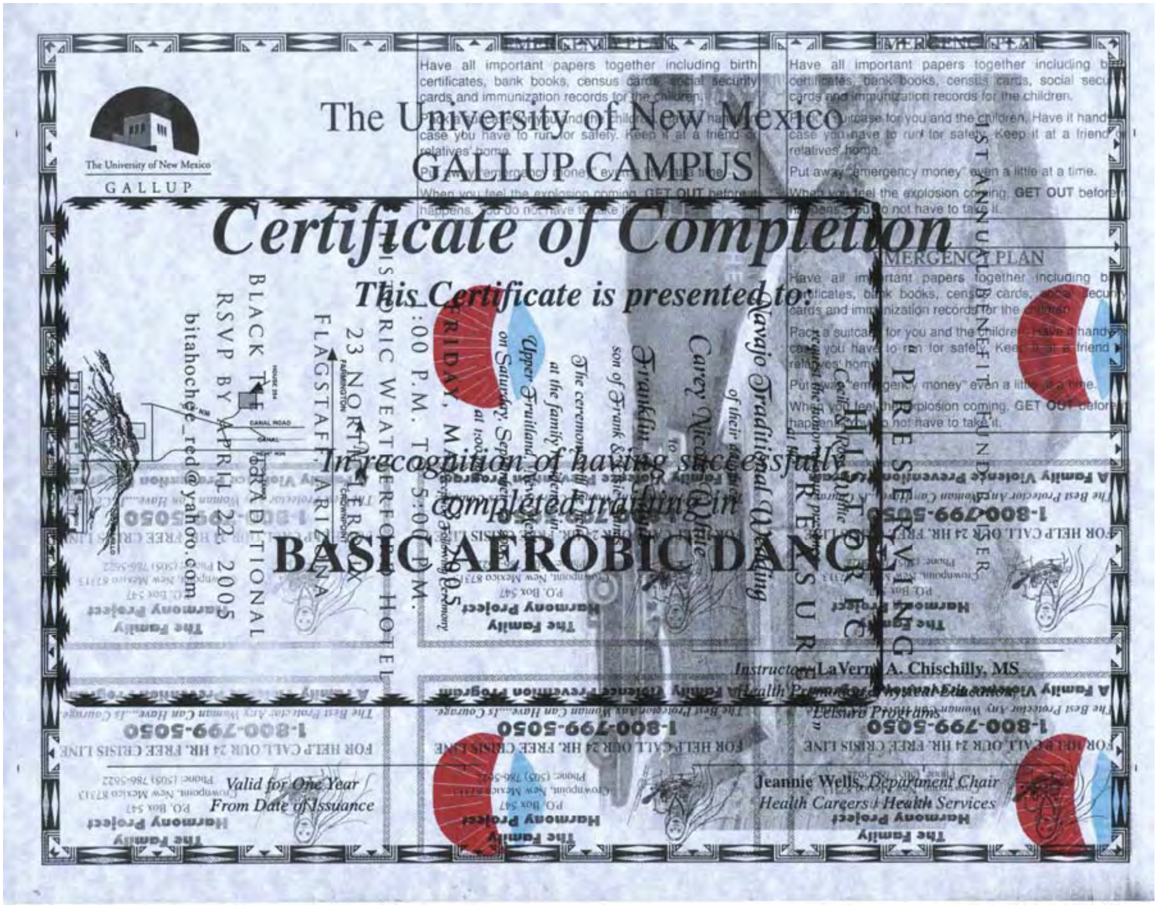
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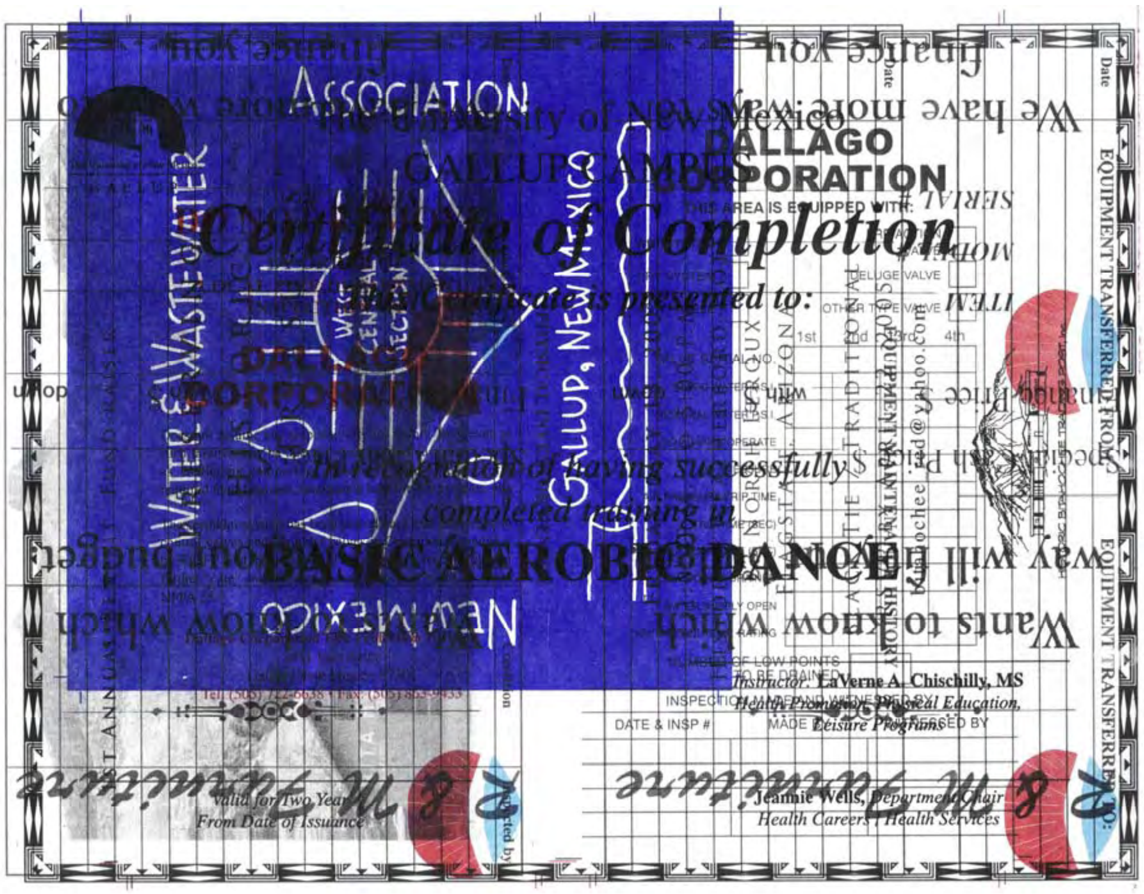
Certification of Completion 3



Certification of Completion 4



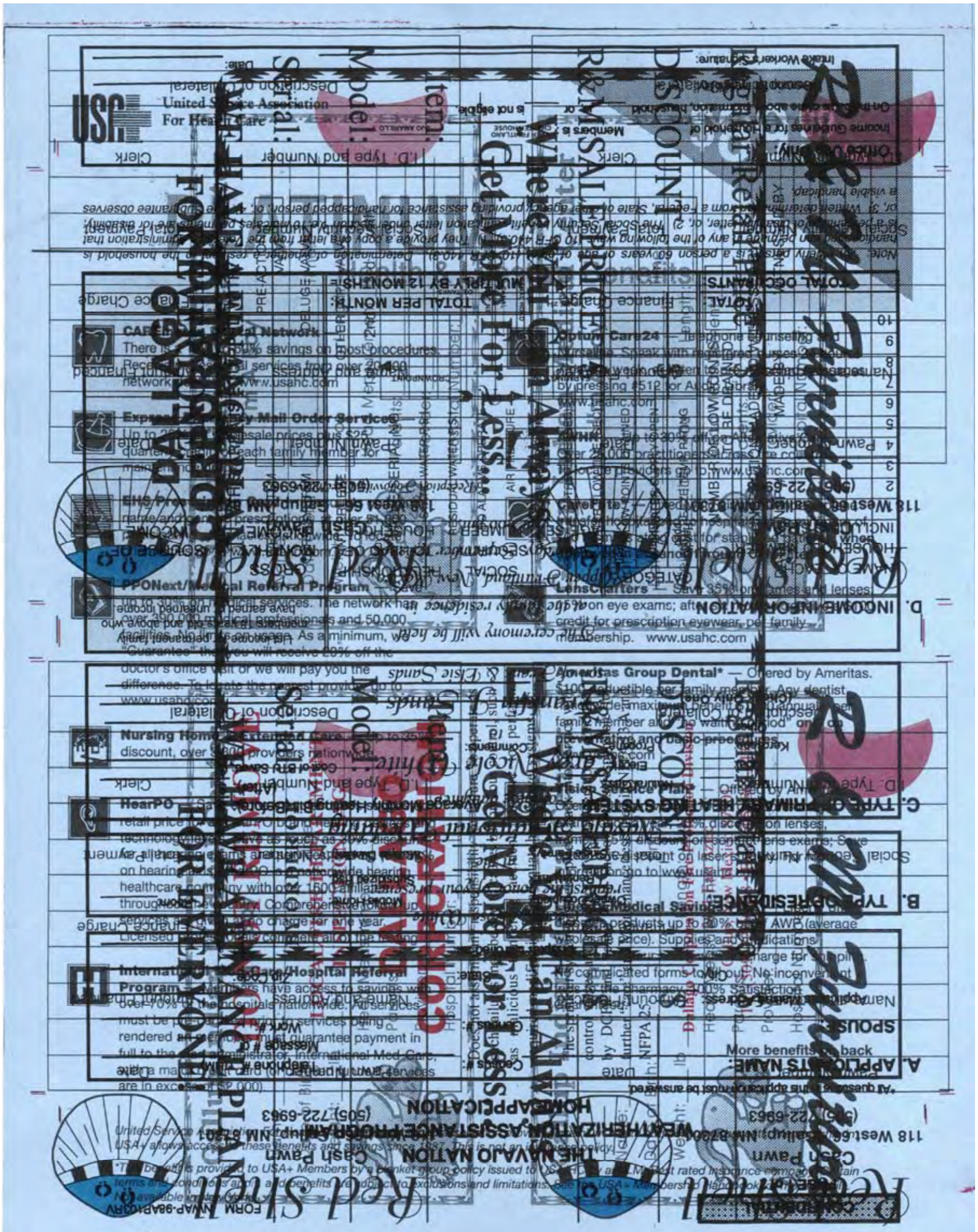
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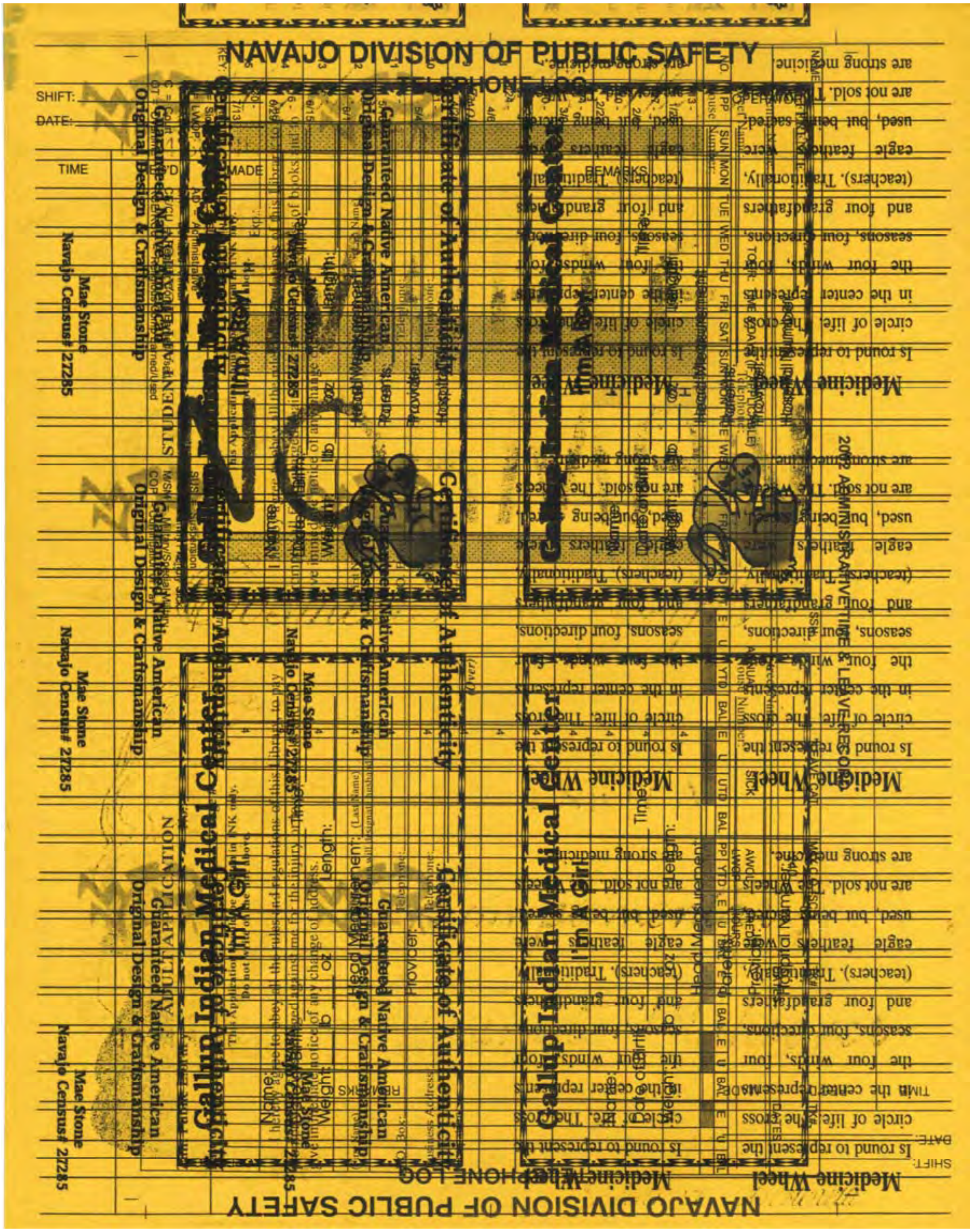
Certification of Completion 6

GRIDS

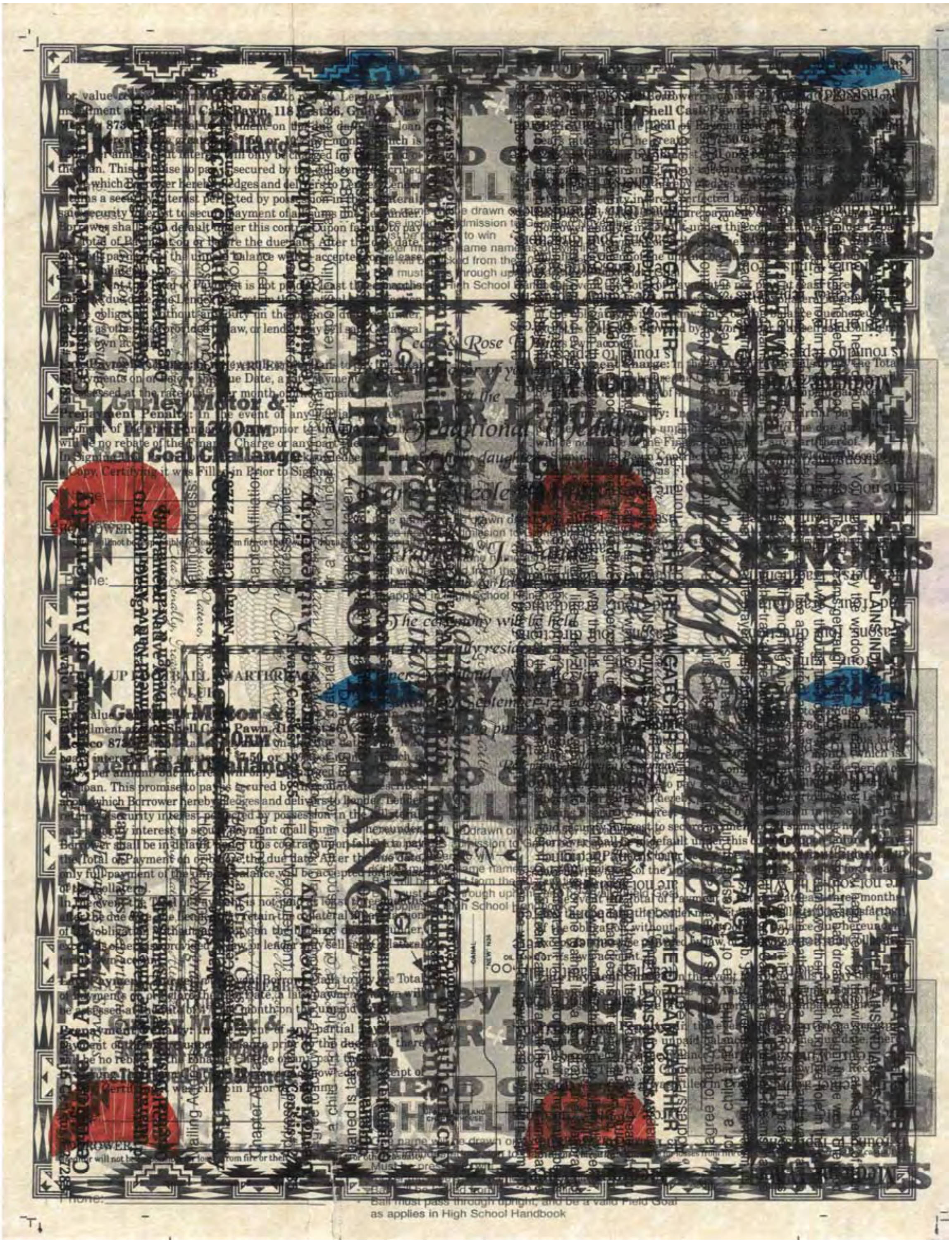
(outer- works)



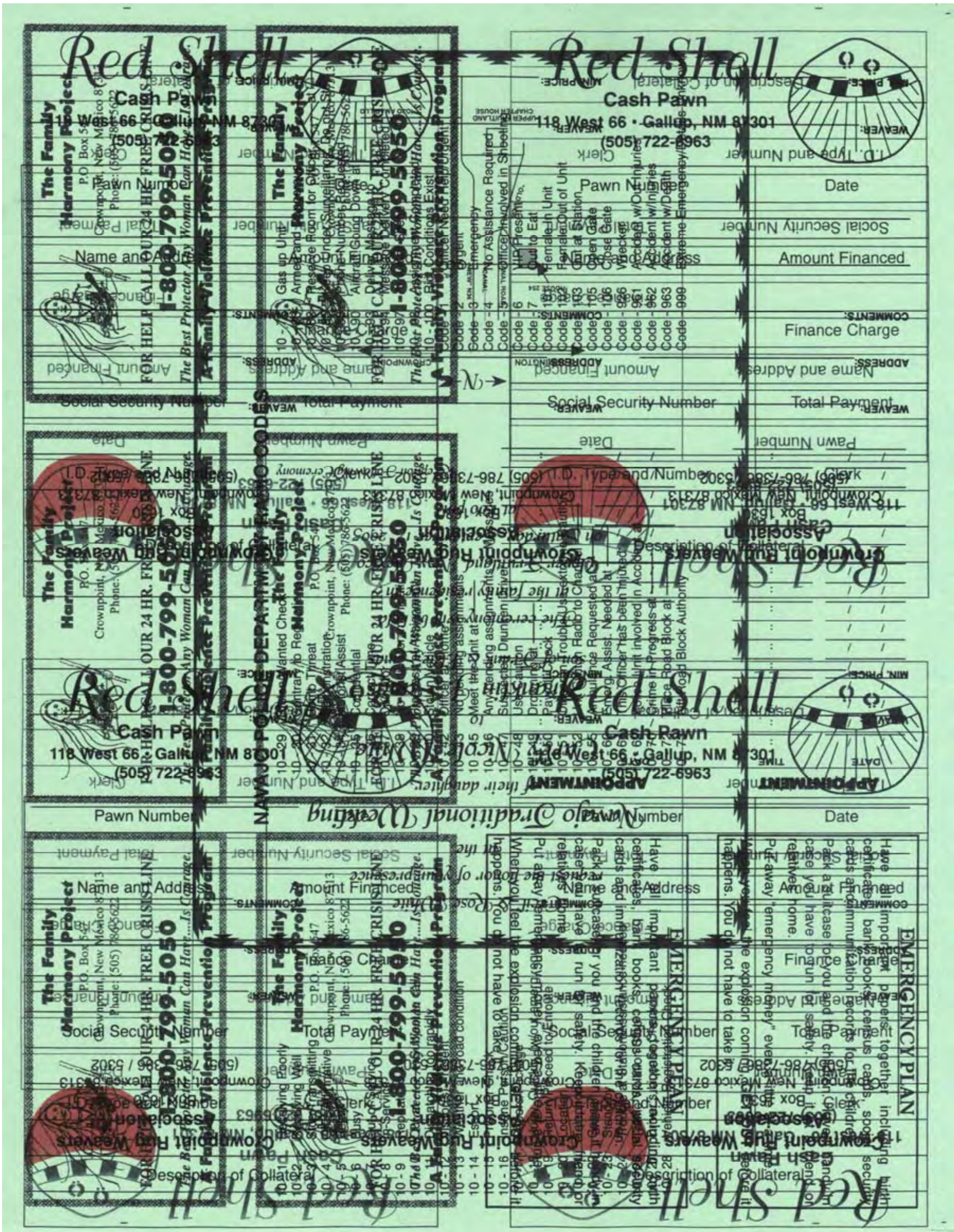
Grid 1



Grid 2



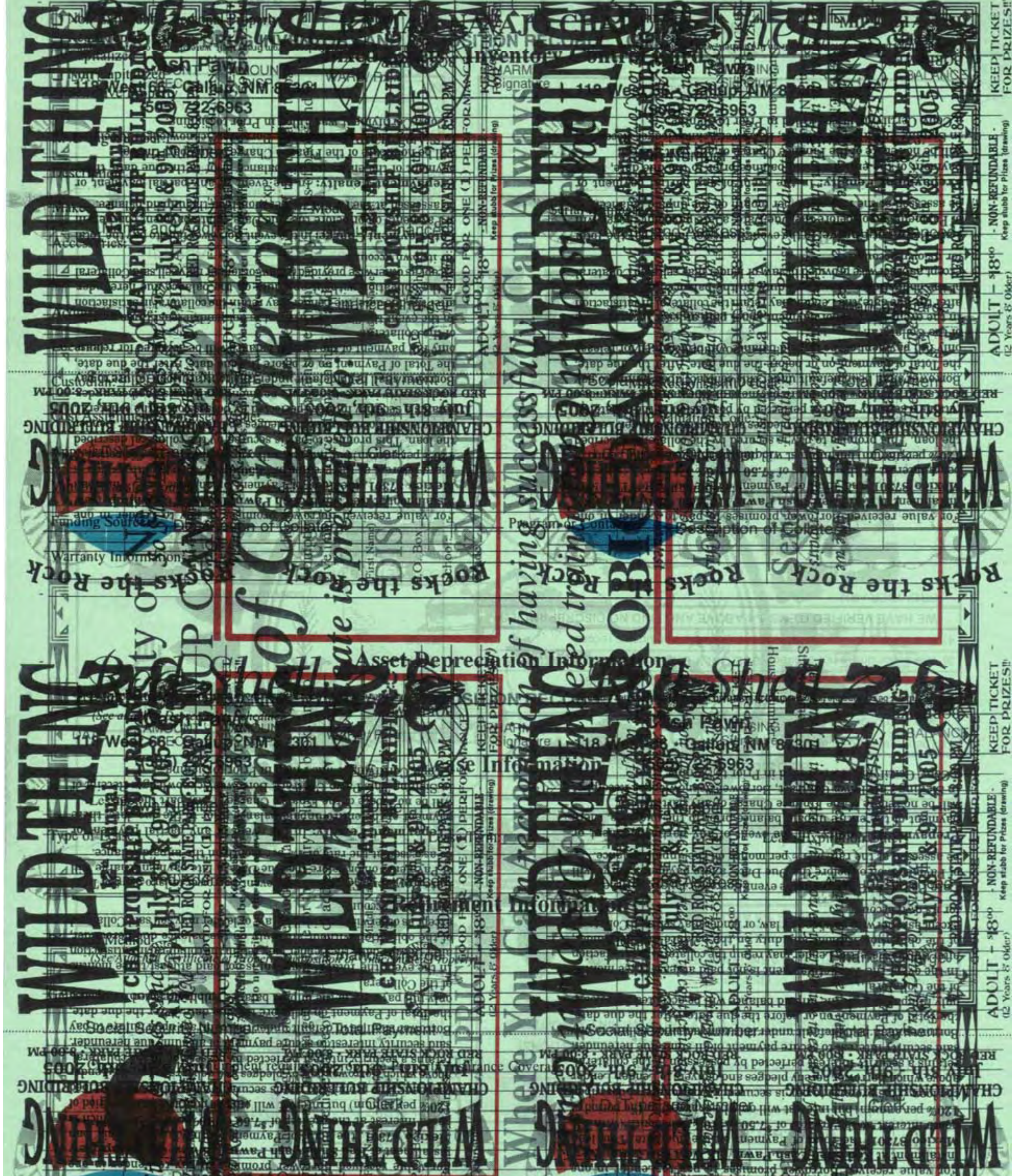
Grid 3


Red Shell
Cash Pawn
118 West 66 • Gallup, NM 87301
(505) 722-6963
The Family Harmony Project
1-800-799-5050
Crowpoint Rug Weavers Association
NAVAJO POLICE DEPARTMENT RADIO CODES
EMERGENCY PLAN

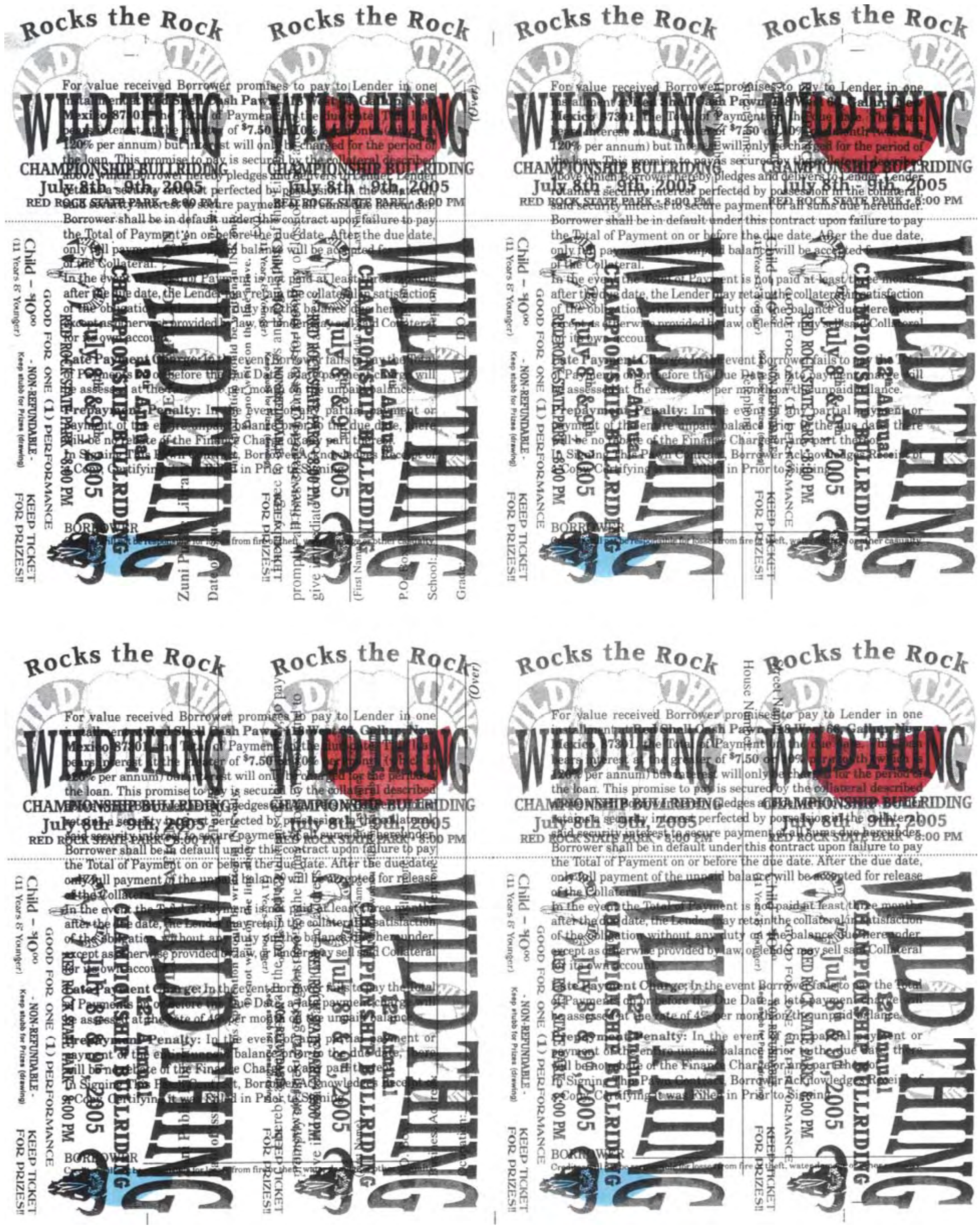
Grid 4

WILD THINGS

(outer-works)



Wild Thing 1


Rocks the Rock
WILD THING
CHAMPIONSHIP BULLRIDING
July 8th - 9th, 2005
RED ROCK STATE PARK - 8:00 PM
Child - $10.00
GOOD FOR ONE (1) PERFORMANCE
KEEP TICKET
FOR PRIZES!!

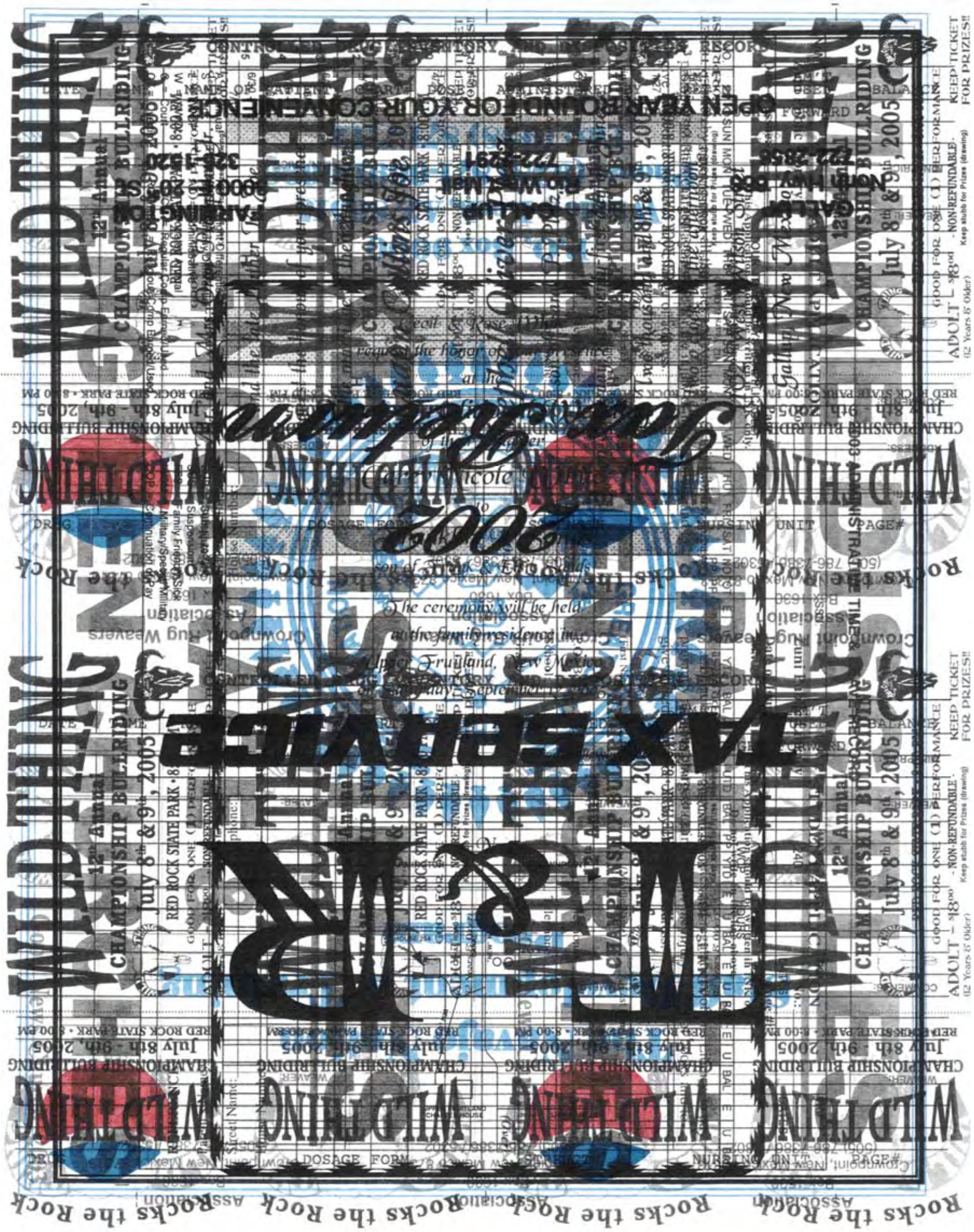
Wild Thing 2


WILD THING
CHAMPIONSHIP BULLRIDING
JULY 8TH & 9TH 2005
"ROCK'S THE ROCK"
GOOD FOR MAXIMUM OF 6 (SIX) PEOPLE

Wild Thing 3


Rocks the Rock
WILD THING
CHAMPIONSHIP BULLRIDING
July 8th - 9th, 2005
RED ROCK STATE PARK - 8:00 PM
ADULT - $18.00 - NON-REFUNDABLE
GOOD FOR ONE (1) PERFORMANCE
KEEP TICKET FOR PRIZES!!
For value received Borrower promises to pay to Lender in one
120% per annum) but interest will only be charged for the period of
Borrower shall be in default under this contract upon failure to pay

Wild Thing 4


WILD THING
12th Annual
CHAMPIONSHIP BULLRIDING
July 8th & 9th, 2005
KEEP TICKET FOR PRIZES!!

Wild Thing 5

OUTER-POSTERS



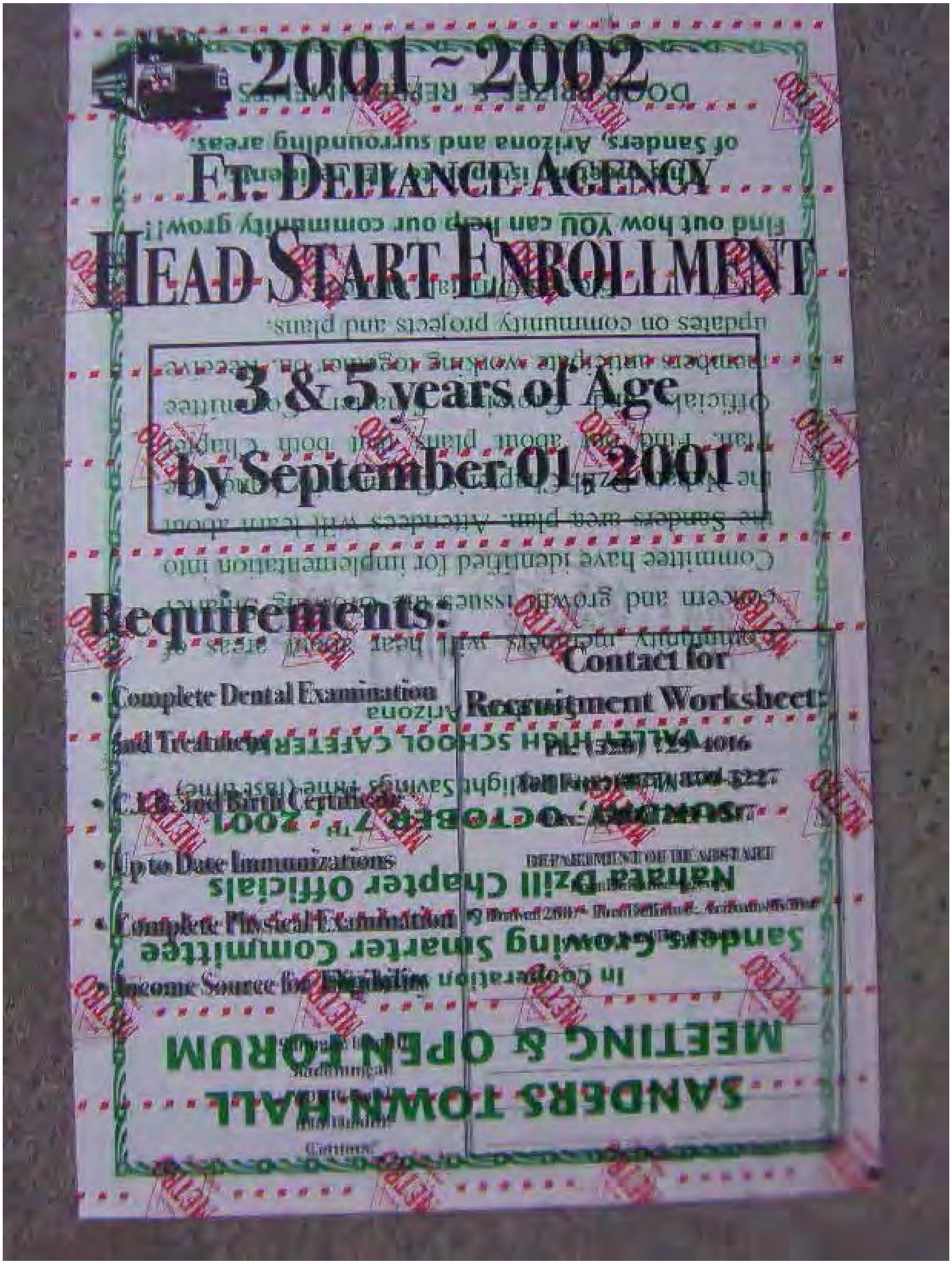
Outer-Poster 1



Outer-Poster 2



Outer-Poster 3



Outer-Poster 4



Outer-Poster 5



Outer-Poster 6



Outer-Poster 7



Outer-Poster 8



Outer-Poster 9



Outer-Poster 10



Outer-Poster 11



Outer-Poster 12



Outer-Poster 13

LANDSCAPES

(outer- style)



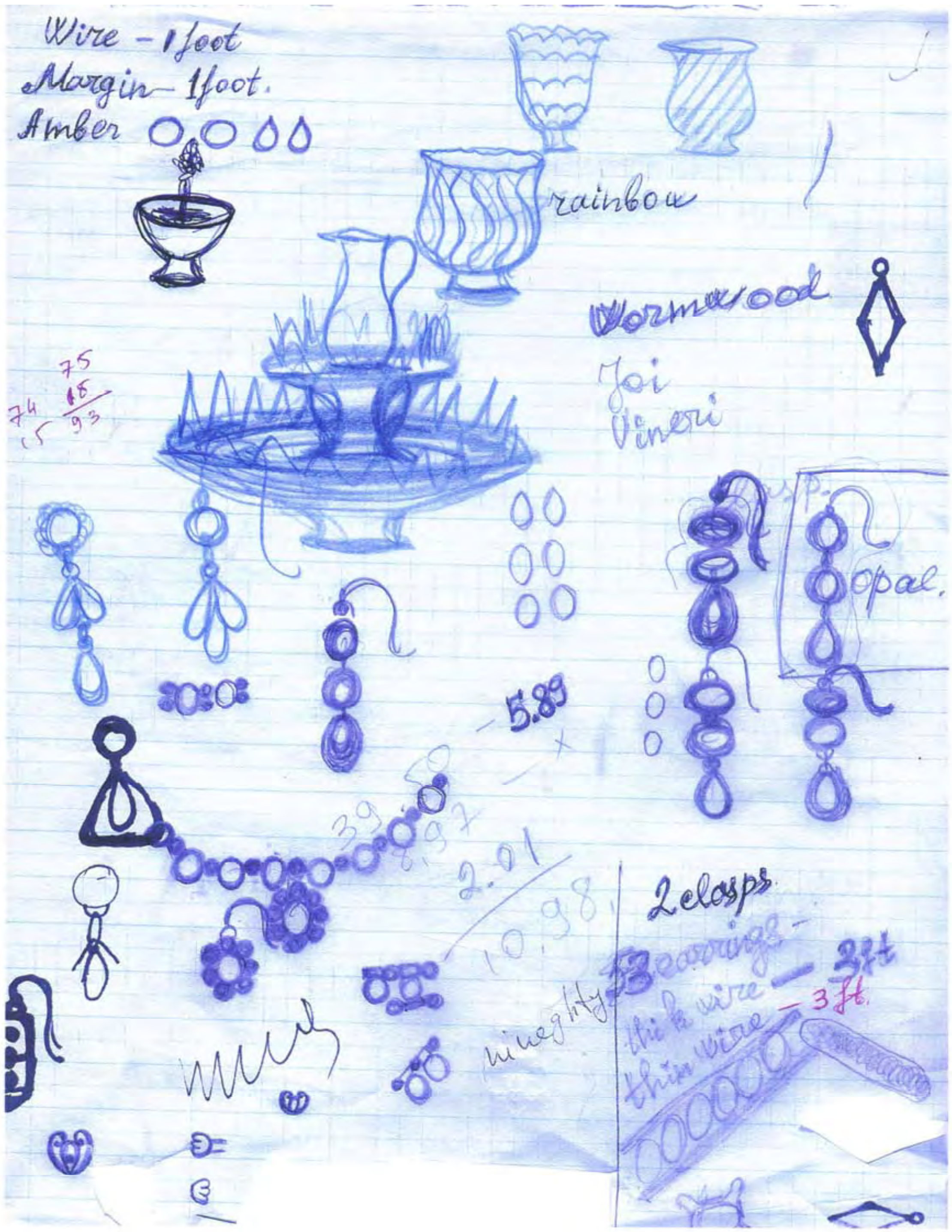
Roses



Crop and Grass



Black Flowers



Wire - 1 foot
Margin - 1 foot.
Amber
rainbow
Wormwood
Joi
Vineri
opal.
5.89
2 clasps
earrings
thick wire - 3 ft
thin wire - 3 ft.

Jewelry



Red with Leaf



Panoramas

AWFUL WORKS

(outer-style)



Blood Network
Painting with my fingers



dRiPpInG my own blood
in response to Pollock's action painting



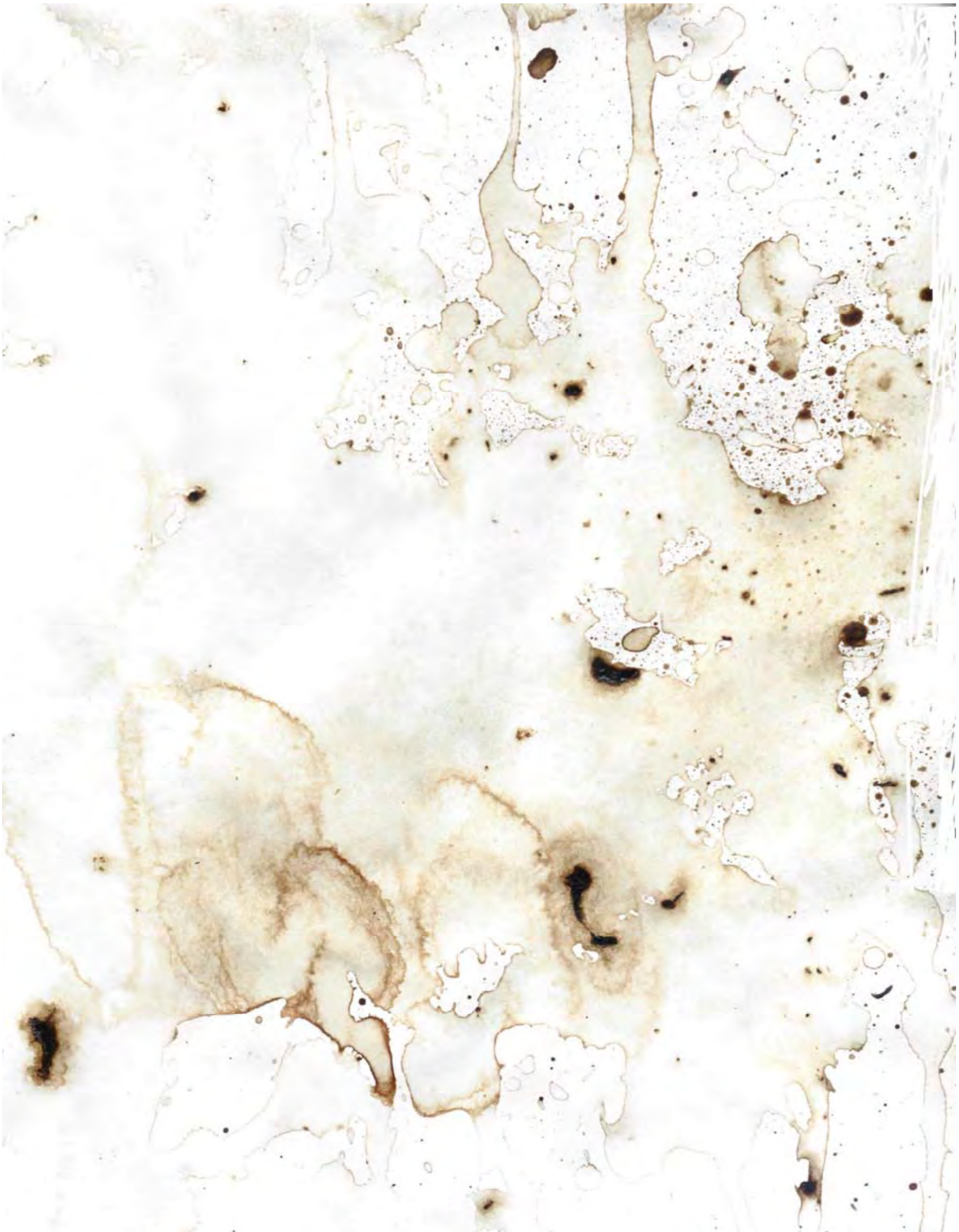
Blowing my nose with blood

I ask my wife:

- **Do you like my paintings?**
- **I feel sick when I look at them,**

she answers. My stomach turns…

- **Good.**



Red Sea
Blood on paper, 8 ½ x 11'', 2005



Milk Waves



White Sea
Cultured buttermilk on paper, 8 ½ x 11'', 2005



Butterflies
Jam on paper, 8 ½ x 11'', 2005



Snow Mountain
Kitchen oil on paper, 8 ½ x 11'', 2005



Dancing
Chocolate on plate, 9 ½ x 13'', 2005

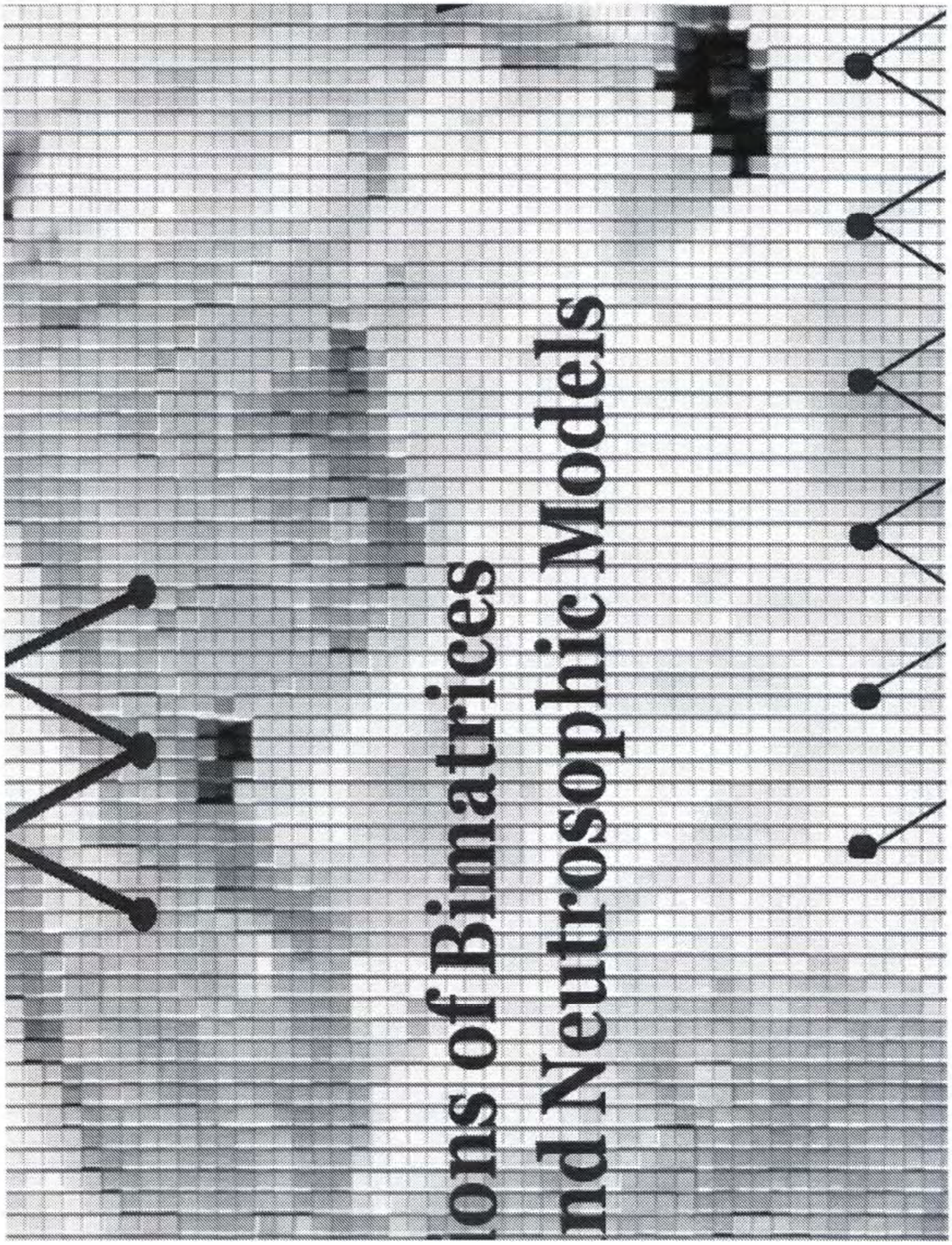
OUTER-COMPOSITIONS



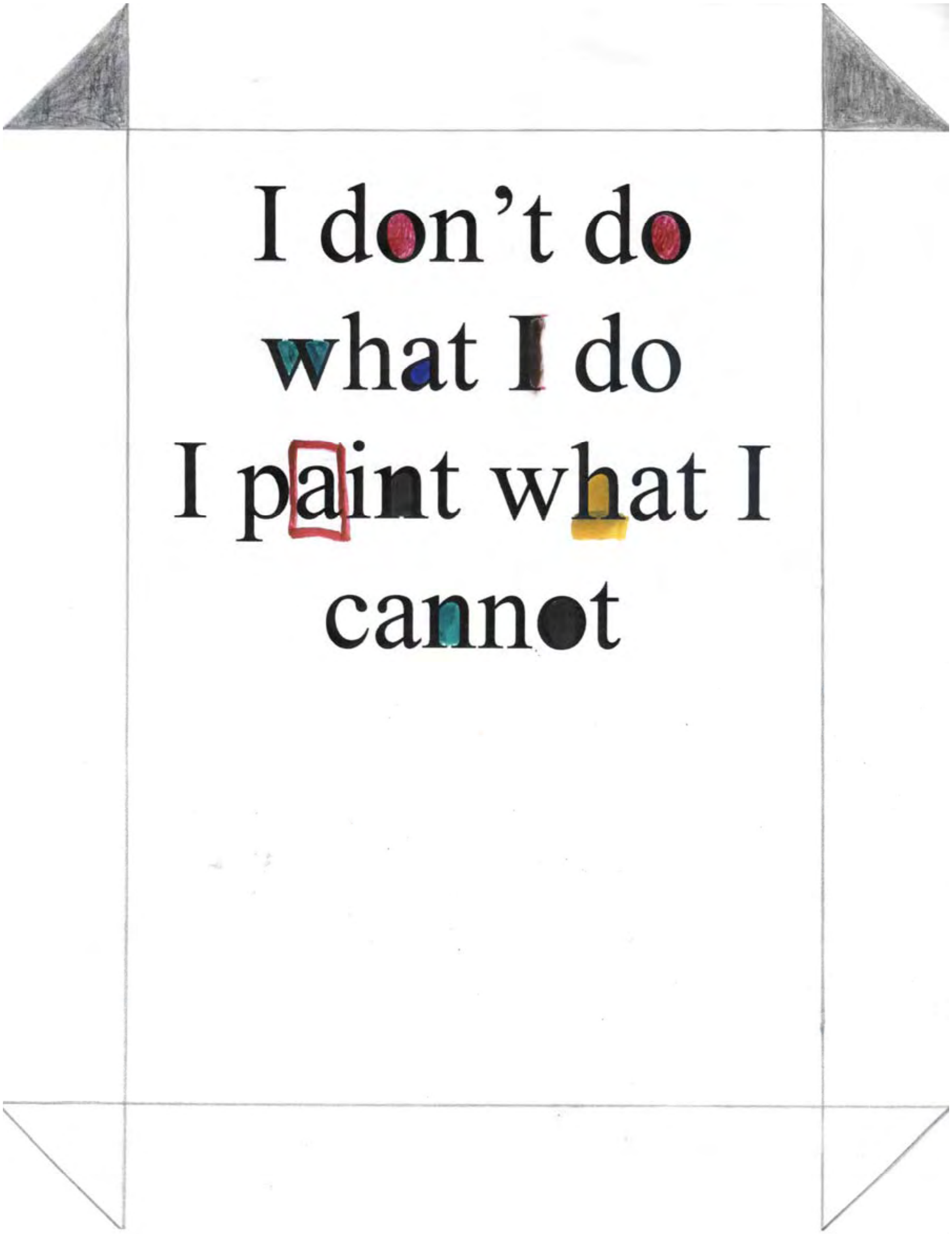
Sailing Ship



Portrait



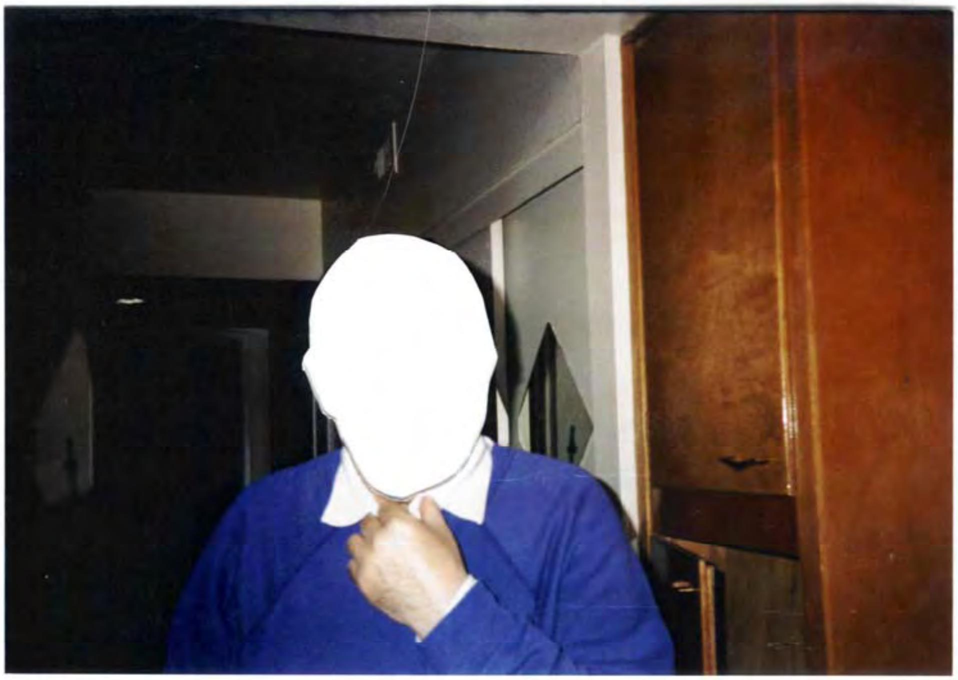
Metric Space



Paradoxist Conceptual Art

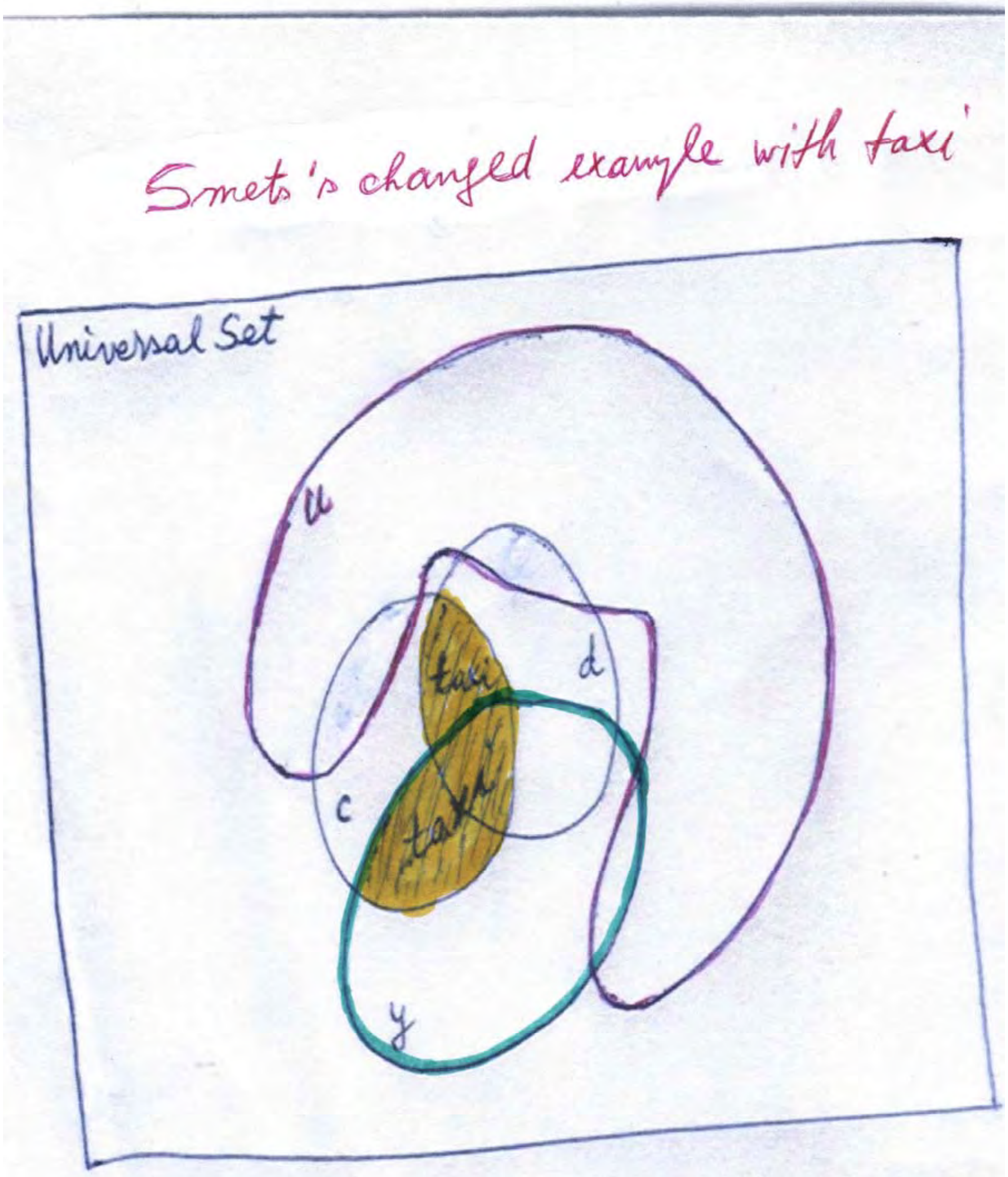


Phantom

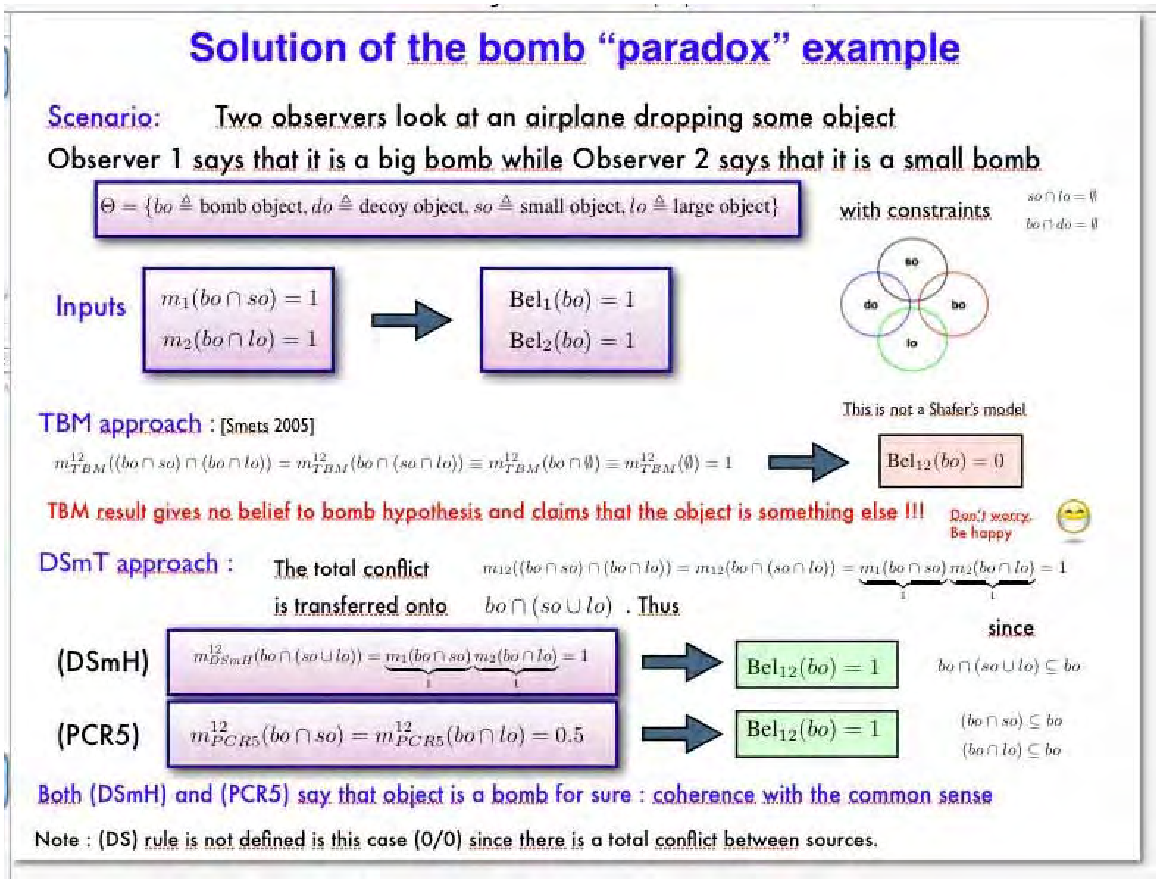


White Mask

ENGINEERING ARTS



Engineering Art 1



Engineering Art 2

Smarandache's Example

$\Theta = \{A, B, C, D\}$

with Shafer's model

	A	B	$C \cup D$
$m_1(.)$	0.99	0	0.01
$m_2(.)$	0	0.99	0.01
$m_{12}(.)$	0	0	0.0001

Non Bayesian masses (partial ignorance allowed)

Partial conflicts: $m_{12}(A \cap B) = m_1(A)m_2(B) = 0.9801$

$m_{12}(A \cap (C \cup D)) = m_1(A)m_2(C \cup D) = 0.0099$

$m_{12}(B \cap (C \cup D)) = m_1(C \cup D)m_2(B) = 0.0099$

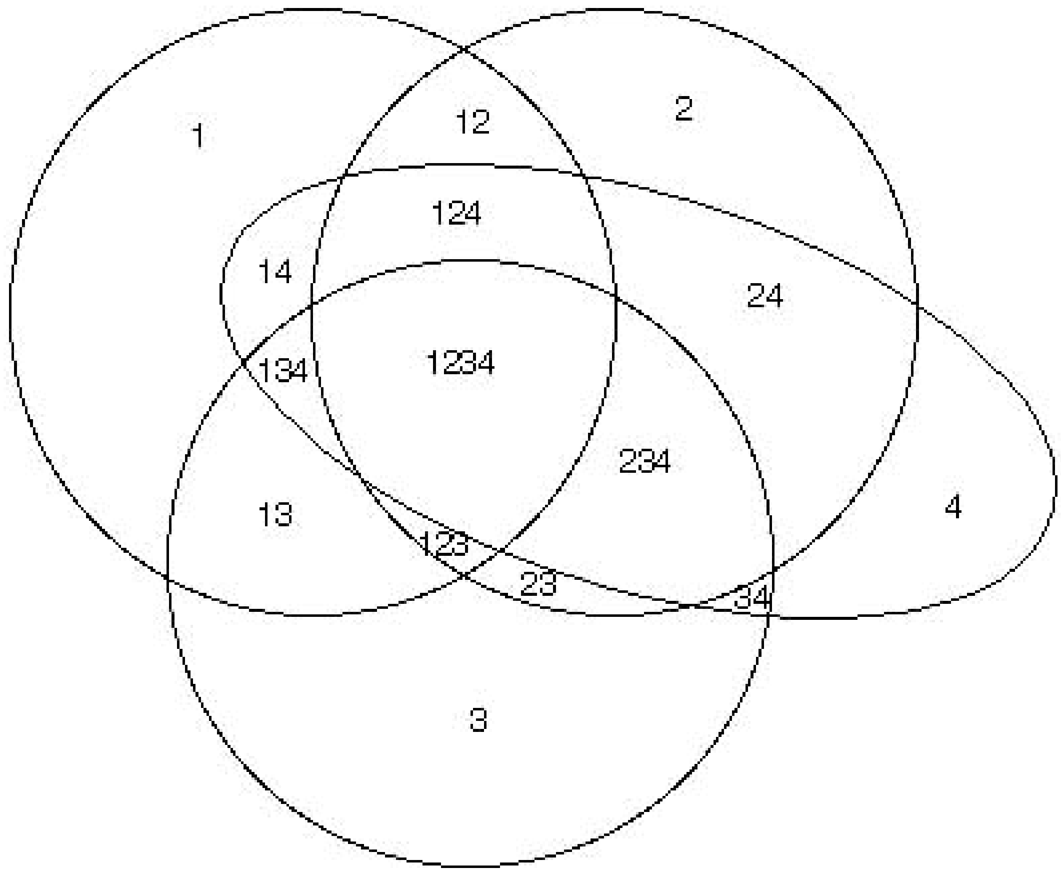
Total conflict: $k_{12} = m_1(A)m_2(B) + m_1(A)m_2(C \cup D) + m_1(C \cup D)m_2(B) = 0.9801 + 0.0099 + 0.0099 = 0.9999$

With (DS) rule, one will get result $m_{DS}(C \cup D) = 1$

With (DSmH) rule, one will get $m_{DSmH}(A \cup B) = 0.9801$ $m_{DSmH}(C \cup D) = 0.0001$ $m_{DSmH}(A \cup C \cup D) = 0.0099$ $m_{DSmH}(B \cup C \cup D) = 0.0099$

With (PCR5) rule, one will get

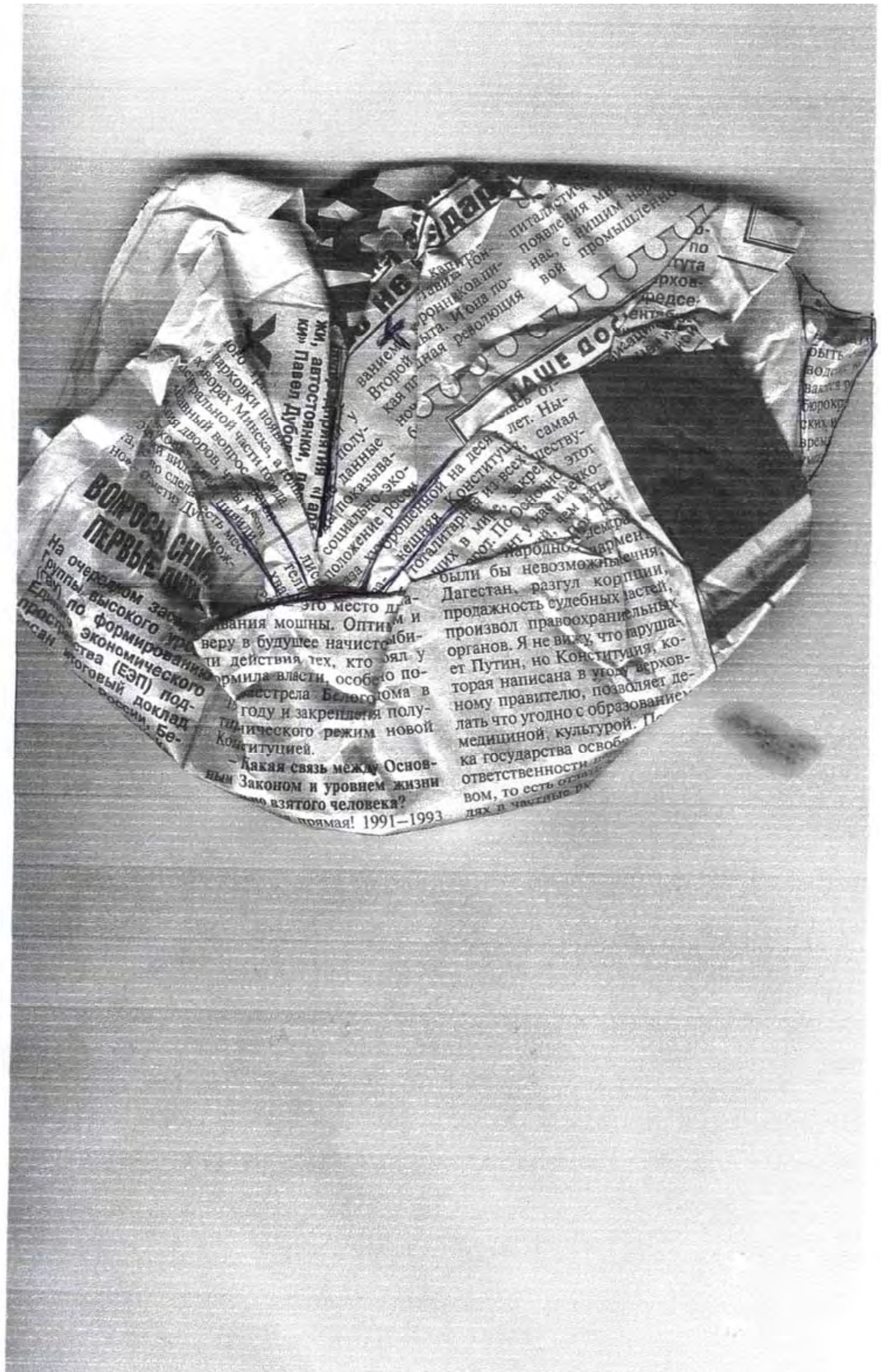
Engineering Art 3



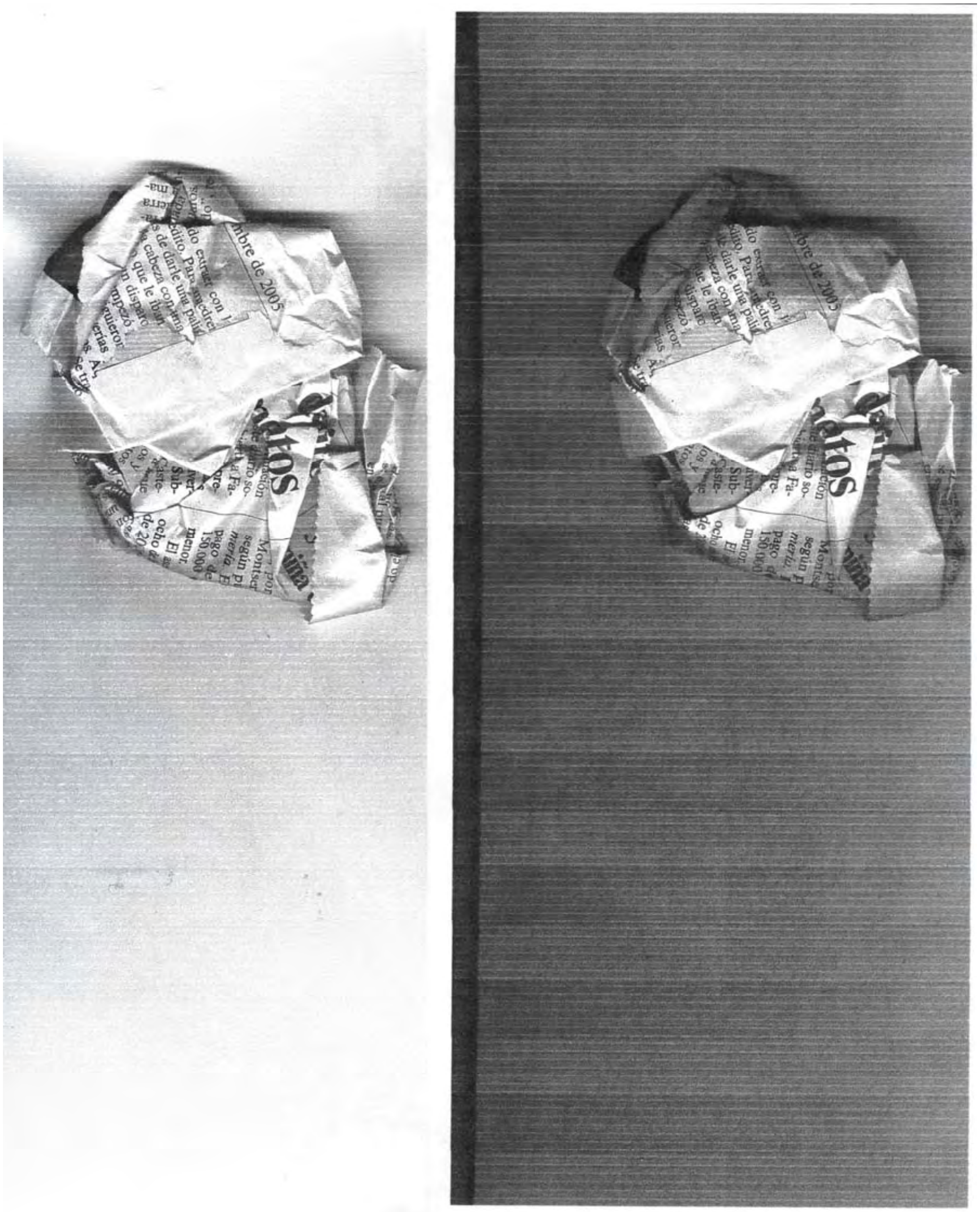
Venn Diagram: All Possible Intersections of Four Sets

Engineering Art 4

Outer-Sculptures



КОШКА (Cat)
Outer-Sculpture with Russian newspaper, 3x4x1'', 2005



Las Cabezas (The Heads)
Outer-Sculpture with Spanish newspaper, 8x6x1'', 2005



Marin 1
Outer-Sculpture with coral, 4 ½ x5 ½ x 0.01'', 2005



Marin 2

Outer-Sculpture with coral, 4 ½ x5 ½ x 0.1'', 2005



Waste

Outer-Sculpture with mandarins, paper, clay, 8 ½ x11x0.01'', 2005



Trash

Outer-Sculpture on carpet with carton, scotch, dirt, 1 x1x0.3’, 2005



Bleeding Outer-Sculpture

With blood, gel, flesh, bones, 6.75''x9.75x6.50", 2005



Christmas Tree
Outer-Sculpture with flesh, bones, clothes, wires, lights, 1'4''x5'6''x6.5''



The Pirate

Outer-Sculpture with cotton, clothes, wires, 2x6x1’, 2005

"Outer-Art" is a movement set up as a protest against, or to ridicule, the random modern art which states that everything is… art!
It was initiated by Florentin Smarandache, in 1990s, who ironically called for an upside-down artwork: to do art in a way it is not supposed to be done, i.e. to make art as ugly, as silly, as wrong as possible, and generally as impossible as possible. Read manifestos and anti-manifestos for outer-art, essays, interviews, together with a small virtual *Outer-Art Gallery* at:
http://www.gallup.unm.edu/~smarandache/a/outer-art.htm."

"Excerpts from his (outer-)art theory:
<The way of *how not to write,* which is an emblem of paradoxism, was later on extended to the way of how not to paint, *how not to design*, *how to not sculpture*, until the way of *how not to act*, or *how not to sing, or how not to perform* on the stage – thus: all reversed. Only negative adjectives are cumulated in the outer-art: utterly awful and uninteresting art; disgusting, execrable, *failure art*; garbage paintings: from crumpled, dirty, smeared, torn, ragged paper; using anti-colors and a-colors; naturalist paintings: from wick, spit, urine, feces, any waste matter; misjudged art; self-discredited, ignored, lousy, stinky, hooted, chaotic, vain, lazy, inadequate art (I had once misspelled 'rat' instead of 'art'); obscure, unremarkable, syncopal art; para-art; deriding art expressing inanity and emptiness; strange, stupid, nerd art, in-deterministic, incoherent, dull, uneven art... as made by any monkey!… the worse the better!>"

"Art in America" journal, USA, Art Book column, pp. 94, 160, May 2003.

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